

335666

THE  
KOREANS

OR THE

Ancestors of King-Ki-Too

A Comic Opera in Three Acts

LIBRETTO BY

EMERSON COOK

MUSIC BY

LUCIUS HOSMER

Copyright

Vocal Score \$2.00 net

Vocal Gems... .50 "

Boston

*The B.F. Wood Music Co.*

CAUTION. *This work is fully protected in all Countries.*

*All rights reserved.*

Copyright, 1898, by THE B. F. WOOD MUSIC CO.

---

*CAUTION.*

*This work is fully protected in all countries. All rights reserved.*

# THE KOREANS.

First performed at the Tremont Theatre, Boston, under the management of Mr. William Seymour, on Monday, May 31, 1897.

## DRAMATIS PERSONAE:

GEORGE WASHINGTON TREE, a Walking Delegate	OSCAR GIRARD
J. SINGLETON BELL, of the United Press	WALTER S. HAWKINS
COLUMBIA HALE, a new woman	LAURA JOYCE BELL
HI-FLI, their Japanese Guide of the Greatest Show unearthed	GUS DALY
HON. BARNABAS BROOKE, the American Consul	THOS. E. CLIFFORD
FIDELIA BROOKE	JOSEPHINE KNAPP
DOLLY BROOKE	MABELLE WALLACE HOWE
WOO-MEE, their Japanese Waiting Maid	CHRISTIE MACDONALD
DING-DONG, the executive partner	J. C. MIRON
OLD-HYSON, the senior partner	J. B. MESCHAERT
YOUNG-HYSON, the junior partner	PETER M. LANG
MUM-TUNG, the silent partner	JAMES GILBERT
SED-SO	PERCY BOWLES
OO-LONG	VALENTINE MARTIN
CHOW-CHOW	LOUISE HILLIARD
AH-WEL	MARTHA STEIN
TING-LING	GRACE EDGAR
LONG-WUN, High Priest of King-Ki-Too	CHAS. GOWARD
WAH-TEL, one of Korea's Finest	HARRY GOLDSTEIN

ACT 1.—A public place in King-Ki-Too, Korea.

ACT 2.—The garden of Mr. Brooke's House in King-Ki-Too.

ACT 3.—Scene 1. The Ancestral Tombs.

Scene 2. The Palace of Confucius, the Throneless King.

MUSICAL DIRECTOR	MR. JOHN C. MULLALY
STAGE MANAGER	MR. JAMES GILBERT

# CONTENTS.

---

Overture . . . . .	iii
--------------------	-----

## ACT I.

	PAGE
1. Chorus and Quartet of Ancestors . . . . .	3
2. Ensemble. (Entrance of Fidelia) . . . . .	14
3. Song, "The Dream Boat" . . . . .	29
4. Chorus, Recitation and Trio . . . . .	32
5. Ensemble. (Entrance of Tree) . . . . .	40
6. Song and Chorus, "The Walking Delegate" . . . . .	43
7. Song and Chorus, "Georgie Tree" . . . . .	46
8. Kissing Duet and Dance . . . . .	52
9. Duet, "Who is this Stranger?" . . . . .	56
10. Ballad and Quartet, "Fairest of Earth" . . . . .	63
11. Finale . . . . .	67

## ACT II.

12. Introduction and Chorus . . . . .	80
13. Letter Duet and Chorus . . . . .	86
14. Song, "Young Turtle Dove and Miss Linnet" . . . . .	92
15. Ensemble, "Constitutional Polygamy" . . . . .	96
16. Song and Chorus, "To Arbitrate" . . . . .	102
17. Waltz Song, "Cupid's Darts" . . . . .	105
18. Finale, Marche Militaire. . . . .	111

## ACT III.

### SCENE I.

19. Quintet, "Here are the Tombs of our Fathers" . . . . .	119
20. Ensemble, "Hush! Hush!" . . . . .	124
21. Song, "Dolly Doane," with Dance . . . . .	128
22. Duet, "They Say the Child is Wondrous Wise" . . . . .	132
23. Ensemble, "Now Seize and Bind this Traitor" . . . . .	136

### SCENE II.

24. Bridal Chorus . . . . .	140
25. Finale . . . . .	148



# THE KOREANS. OVERTURE.

Libretto by  
CHAS. EMERSON COOK.

Music by  
LUCIUS HOSMER.

*Allegro pomposo.*

*Tutti.*

PIANO.

The musical score is written for piano and includes parts for various orchestral instruments. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into six systems, each with a grand staff (treble and bass clef) for the piano and individual staves for other instruments.

- System 1:** Piano part only. Dynamics: *ff* and *sf*. Tempo: *Allegro pomposo*. Marking: *Tutti*.
- System 2:** Piano and strings (Tp.). Dynamics: *ff*, *sf*, and *ff*. Marking: *Tutti*.
- System 3:** Piano, strings (Tp.), and woodwinds (Reed.). Dynamics: *sf*, *marc.*, and *p*. Marking: *Reed.*
- System 4:** Piano, strings (Tp.), woodwinds (Cornet), and brass (Sts. Cl., Hu., Fag.). Dynamics: *sf*, *mf cresc. molto*, and *mf*.
- System 5:** Piano and strings (Tp.). Dynamics: *ff*, *sf*, and *sf*. Marking: *Tutti*.
- System 6:** Piano, strings (Tp.), and brass (Brass, Timp.). Dynamics: *sf*, *accel.*, *ff*, and *rit.*. Marking: *Brass* and *Timp.*

*a tempo* *Pic. Cl.* *Fl. Sts.* *Pic. Cl.*

*p Sts. pizz.* *piquant.*

*Sts.* *p*

*Cl.* *cresc.* *Fag. Cor.* *Ob.* *f* *dim.* *pizz.*

*cresc.* *Pic.* *Cl.* *mf Sts.*

*f Tutti* *Tr.*

*Sts. Wood sust.*

*pp cresc. molto*

*ff Tutti.*

*Sts.*

*ff Tutti.*

*Sts.*

*ff Tutti.*

*Sts.*

*ff Tutti.*

*Wind.*

*2d Vio.*

*dim. e rit.*

*Sts. pizz. 1st Vio.*

*2d Vio.*

*Viola.*

*Meno mosso.*

*pp Fag. sust. V.C.*

1st Fl. & Ob.  
Fls sust.

Cl's  
cresc.  
f Tutti.  
rit. molto

Poco piu lento.  
Sul G.  
p  
F.C.  
f  
Fls  
Timp.  
pp

tempo primo.  
f  
Sts. p  
Fl. & Cl.  
Tri.

fl.

cresc.  
Pic. & Corni.

*ff* *Wood Wind.* *ff Tutti. marcato.* *sf* *Basses.* *Brass. Cymb.*

*Wood. Wind.* *Tutti.* *sf* *Cymb.*

*sf* *sf* *3*

*Sts. & Wind.* *Tutti.*

*ff*

*8* *Tempo I.* *pp Sts. alone.*

1st Violin...

*fp* Brass.

*fp* Brass.

Fl. Ob. Cls.

Corn.

Fag.

Sts. Cls.

cresc.

Corn. Fag.

*f*

Tp.

Picc.

Wind.

*p*

Sts.

*f*

Cl's Fag. V. C.

8 Wind.

Violins.

*ff*

Wind.

Violins.

Tutti.

8 Wd. Violin.

*fp* Basse.

dim. e dim.

1st Vio.

2d Vio.

*Viola.* *Meno mosso.* *Fl.* *Cl.* *Flg.* *Vio.*

*pp* *f.c.*

*cresc.* *Tutti.* *f* *rit.*

*Poco più lento.* *sul D.* *Ob.* *Cl.* *pp* *Fl.* *Flg.* *f.c.* *fp* *Imp.* *cresc.* *f*

*Tempo I, ma più mosso.* *pp* *Viola.* *Cello's div.* *cresc. sempre.*

*1st & 2d Violins.* *p*

*Corn.*



*Tutti.*

ff

ff

fff

This system shows the beginning of a musical piece. The right hand features a rapid, ascending scale-like passage. The left hand provides a rhythmic accompaniment with chords and single notes. The dynamic markings are *ff* and *fff*.

*Tutti.*

*Vivo.*  
*ff sempre*

*Tr.*

3 3

This system continues the piece. The right hand has a melodic line with some grace notes. The left hand features a triplet of eighth notes. The dynamic marking is *ff sempre*. The tempo is marked *Vivo.*

ff

This system shows a continuation of the melodic and rhythmic patterns. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking is *ff*.

*f*

*ff*

This system continues the musical development. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic markings are *f* and *ff*.

fff

This system shows a continuation of the melodic and rhythmic patterns. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking is *fff*.

*Timp.*

This system shows a continuation of the melodic and rhythmic patterns. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking is *Timp.*



# THE KOREANS

3

## ACT I.

### Nº1. CHORUS and QUARTETTE of ANCESTORS.

LIBRETTO by CHAS. EMERSON COOK.

Music by LUCIUS HOSMER.

*Allegro con brio.*

*Clar.*

PIANO.

*f* *Fag.*  
*Horns. Cello*

*f* *Oboe*

*Picc. Fl.*

*Curtain rises.*

*pp* *Strs. Timp.* *cresc. molto.*

*Wind. Triangle.*

Tenors. *f*

Basses. *f*

From Pe - kin and Yoko - ha - ma And the slope of Fu - si -

*mf* *Wood*

ya - ma Came our an - ces - tors the cen - sus list to swell;

*mf* *Clts Sts. pizz.* *Sts.* *Horns* *f*

From Hong Kong and Lake Bi - wa - ko

*f* *Pic. Fl.* *mf*

And the sub - urbs of Mi - a - ko And a lot of towns whose

*p*

names you could not spell.

*f* *poco meno* *pp*

Soprano.

*p* If you think fate has not blessed us You mis - take, for our an - cestors Are a

Alto.

*p*

*p*

bless - ing great e - nough for an - y land.

*f*

*f*

*cresc.*

*8va*

Pic.

*f*

*p*

*p* So don't fan - cy that our no - tion

*8va*

*p*

*p*

*p*

*Fl.*

*p*

To pay them such strict de - vo - tion Is no -

*p*

sens-i-cal, non - sens-i-cal; for you don't un-der-stand!

*cresc.* *cresc.* *molto*

*sf accel.* *Brass.* *B. Dr.*

Sop. and Alto.  
For: We're the people bold, Of a land that's old; On the map it is

Tenor and Bass.

lit - tle Co - ree. For: We're the peop-le bold, Of a land that's old; On the

Tenors. *pp*  
map it is lit - tle Co - ree. We are nei - ther Japs Nor  
Bass. *pp*  
*Str. pp*  
*Cl. f*  
*Fug. pp*

Chi - nese chaps, But a lit - tle of all, Yet noth - ing at all,  
*Fl. f*  
*Ob. p*  
*Cl. f*  
*Fug. p*

Sop. & Alto. *cresc.*  
For our blood is mixed; It's a cross be-twixt, is mixed, be-twixt, Ja pan - ese and  
Ten. *cresc.*  
For our blood is mixed; It's a cross be-twixt, is mixed, be-twixt, Ja - pan - ese and  
Bass. *cresc.*  
*Fl. f*  
*Cl. f*  
*Picc. 8*  
*cresc. molto.*  
*f Wood.*  
*Ad.*

hea - then Chi - nee.

hea - then Chi - nee. *ff* For: We're the peo - ple bold Of a land that's

*ff*

old; On the map — it is lit - tle Co - ree — For: We're the peo - ple bold Of a

*ff*

land that's old; On the map — it is lit - tle Co - ree —

*Piu mosso.*  
*ff Tutti*

*sf* *Cor.*



# CHINESE MARCH AND QUARTETTE OF ANCESTORS.

9

Allegro.

PIANO. *pp* *p* *f*

Ding Dong.

4 Ancestors. *p*

Come, Co-re-ans all, cease now your i-dle chatter. For 'tis a grave and most im-per-ious mat-ter. Of

RECIT.

*ff* *f* *p*

*Fug. Clar. Trom.* *Cym. R.D.*

pro - mises an-ces - tral we re - mind you; The so - lemn feast is but two days a - head When

*Moderato e Misterioso.*

*B.D.*

sac - red vows and ancient cus - toms bind you To of - fer sad de - vo - tion to your dead; De -

*f*

*p*

*f*

*Cym. Dr.*

vo - tion of your purse or of your per - son, They real - ly do not care a pen - ny which; And

sure - ly you can have no great a - ver - sion To try a sub - sti - tute, if you be rich. What

*f*



*f.* *dim. sempre*

mat-ter if the world do jibe and jest us? Our dear fore-fa - thers would not have us bored; The

*f* *dim. sempre*

*f.* *dim. sempre* *p*

one im-por - tant thing to our an - ces - tors Is some as-sur - ancethat they're not ig - nored. They

*f* *dim. sempre* *Flag.* *p*

know you are not try - ing to be fox - y, Con - venient - ly to worship second - hand; So,

*f*

if you want to say your prayers by prox-y, We're do - ing business at the same old stand.

*f*

Oboe *f* *sf*

Horn *f* *sf*

Clar. *f* *sf*

Tempo I.

*pp* *cresc. molto*

CHORUS. Tutti

*ff* *ff sempre*

For, We're the people bold Of a land that's old; On the map it is lit - tle Co - ree.

For, We're the people bold Of a land that's old; On the map it is lit - tle Co - ree. Lit - tle Co -

ree. Yes, it is lit - tle Co - ree, The land that's old; On the map it is lit - tle Co -

old On the map it is Co -

ree. Lit-tle Co-ree. Yes, it is lit-tle Co-ree. The land that's old; On the map it is lit-tle Co-

ree

ree. Little Co-ree. Little Co-ree. Little Co-ree. Little Co-

*Piu mosso.*  
*Brass.*  
*ff*

ree, Coree, Co-ree, Coree, Co-ree, Coree, Co-ree, Coree, Yes, Co-ree.

*fff*  
*Vivo.*  
*ff*  
*dim.*

*molto*  
*mf*  
*dim.*  
*pp*  
*dim.*  
*ff*  
*Timp.*  
*lento*  
*ff*

# Nº2. ENSEMBLE (ENTRANCE OF FIDELIA).

SED-SO, OO-LONG, CHOW-CHOW, "ANCESTORS," BROOKE, FIDELIA and CHORUS.

*RECIT.* Sed-So. Oo-Long.

But stay! Is not that four-fold vision there Our Their  
worshippers, in attitude of prayer?

*fp In dismal tones.* Oh! Oh!

*Brass. Gong.* *p*

ANCESTORS.

PIANO.

Chow-Chow.

answer is both terrible and tart. We left them with their minds on vengeance bent.  
A strange misgiving agitates my heart. This forebodes some impending punishment.

*fp* Oh! *fp*

*p*

Sed-So, Chow-Chow and Oo-Long with Chorus.

*p Moderato.* *CHORUS.*

Oh! In the prime of your de-flec-tion your de-part-ed ones have caught you. Oh,

*sfs* *p Moderato.* *p*

*Timp.* *sfs* *p*

mis-er - y! Oh, mis-er - y! A - las; a-lack the day! **Ancestors.** And they've been re-sur-rect-ing all their

*fp* *fp*

re - cip-es of tor-ture, **CHORUS** To pun-ish us for wand<sup>l</sup>-ring from the straight and nar-row way. **Ancestors.** While

*mf* *mf*

you were sing-ing gos-pel hymns your an - ces-tors were watching. **CHORUS.** A - gain a - las! Once more, a-lack! And

*mf* *fp* *fp*

*Seq.* \* *Seq.* \*

like-wise mis - er - y! **Ancestors.** And they will soon re-ward you with a most in - fer - nal scorching; **CHORUS.** While

**Ancestors.** For Oo-Long's meddling nose is planned an energetic yanking: For we must howl and suffer, without hope of remedy. **yanking!**

Chow-Chow we can hear the chains of ma - tri - mon - y clanking. On Sed-So, the ring-lea-der, they'll ap - **clanking!**

ply a splen-did spanking, In short, for one and all there is the ver-y deuce to

*f* spanking!

Sed-So. (*appalled by this awful intelligence*)

Were ev-er men in such a hard po-si-tion? Mer-cy!

Oo-Long.

*fp* Mer-cy! Mer-cy! Mer-cy!

Chow-Chow.

We must es-cape this

Ancestors.

pay.

*Fl. Ob. Cl. Viol's*

*p cresc. molto.*

*Red.* \* *Red.* \* *Red.* \*



Mer-cy! Mer-cy!

Mer-cy! Mer-cy!

fa-tal in-qui-si-tion

*CHORUS. Chow-Chow, Sed-So and Oo-Long with Chorus.*

*f* Mer-cy for us all! We will re-pent;

*f molto largamente e espressivo.*

*ff*

*Rec.*

your ut-tered doom re-call! Here's all we have; of funds there is a dearth.

*ff*

*Rec.*

Pray give us what you think the sum is worth.

*ff* Ancestors.

*ff* No; we ac-cept no

*Recit.*

*ff p trem.*

*Rec.*



mod-est cash a-mount, And charge the rest to your next year's ac-count.

*Enter Brooke.*

*Allegro.*

*sf*

Brooke.

*f*

Cease your vile bar-ter! Loud-ly I pro-test. Break not the vows, with-in the hour pro-

*Ob.*

*Cl's*

*Flg.*

*fp religioso.*

*Trom's*

fessed.

Be-ware! Be-ware! Be-

*Allegro agitato.*

*p*

*cresc. sempre.*

*Tp's*

*CHORUS.*

*f*

ware! lest on your heads I hurl my curse.

*f*

*Twixt*

Scil - la and Cha - ryb - dis doomed we stand. One well es - caped, in - to the

oth - er's hand We tum - ble, with pre - ci - pi - ta - tion dire. *ff* An -

oth - er case of fry - ing - pan and fire. *f* 'Twixt Scil - la and Cha - ryb - dis

doomed we stand. One well es - caped, in - to the oth - er's hand We

tum - ble with pre - ci - pi - ta - tion dire      An - oth - er case of fry - ing

The first system consists of a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line includes lyrics: "tum - ble with pre - ci - pi - ta - tion dire" and "An - oth - er case of fry - ing". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

pan and fire.      *f* Ancestors. You hear. Now pray ap - ply your gol - den rule.      Brooke. *f* Not

The second system continues the vocal melody and piano accompaniment. It includes a section marked *f* (forte) with the word "Ancestors." above the vocal line. The lyrics "pan and fire." and "You hear. Now pray ap - ply your gol - den rule." are present. The system concludes with the name "Brooke." and a dynamic marking *f* Not. The piano part includes a section for "Tp's" (Trumpets) and "Corni." (Cornets) marked *ff* (fortissimo).

so; I am no mer-ce - na - ry fool.      Your

In your un-nat-ural claims you must de-sist.

The third system continues the vocal melody and piano accompaniment. The lyrics "so; I am no mer-ce - na - ry fool." and "Your" are present. The system concludes with the sentence "In your un-nat-ural claims you must de-sist." The piano part includes a section for "Cl's" (Clarinets), "Fag." (Fagott), "Tp's" (Trumpets), and "Corni." (Cornets) marked *ff* (fortissimo).

wild in - ti - mi - da - tion I re - sist. Ere

Then let the fight be - gin

*Cl's*

*Flg.*

*f*

words grow cold. Not I! I'm

Come yield! Then die! *(rushing towards Brooke.)*

*cresc. molto e accel.*

*ff*

*p*

rea - dy! *(defending himself)*

Enter Fidelia *(rushing between the combatants)*

*accel.*

## Fidelia.

Hold! Stay off your hands! On what you do re - flect. Your wrongs for - get; each o - ther's rights re -

*ff* RECIT. *f* *p*

spect. 'Twixt those whose oc - cu - pa - tion 'tis to pray, A public broil can scarce be called au -

*f* *p* *Piu lento* *f* *rit.*

*string* *f* *p* *Sts.* *f*

## Allegretto con brio.

*f* Fidelia.

*fait.* Pa - pa, and good friends, you sur -

*ff* *Corni.* *f* *ff*

prise me. Let some one in - stan - ter ad - vise me Whose fault brought a - bout This

sad fall - ing out! Your o - mi - nous si - lence de - fies me. I think it my du - ty to

*p* *p*

scold you, For sure - ly no well mannered throug, In scenes such as this would up - hold you, And

*TUTTI.*

burst forth in tur - bu - lent song.

*p* CHORUS.

She thinks it her du - ty to scold them; And our

*p*

*mf*

Ah

man - ners, no doubt, are all wrong, In scenes such as this to up - hold them, And

*f*

*f*

Ah! Ding-Dong *mf*  
'Tis a  
 burst forth in tur-bu-lent song.—

*f* *Horn* *f*

mat-ter of pub-lic con-tri-tion — That the head of the Con-su-lar mis-sion — Should

*p* *Fl.* *Ob.*

Brooke.  
 take, from the start, An in-fan-tile part, In this high-ly ab-surd ex-hi-bi-tion. — 'Twould

*Clar's* *p*

be a supreme ben-e-fac-tion — If old Death, by his free will and ac-tion, — Should dis-



patch these four clowns To wear tack-stud-ded crowns, And play Jew's harps for Sa-tan's at-

(Fidelia)  
trac-tion. Pray, no more of this pe-tu-lant dit-ty! 'Tis true 'tis a ver-y great

pi-ty, And pi-ty 'tis true That Gen-tle-man who Tax-es pay in this ce-les-tial

ci-ty, Need a bash-ful young maiden to scold them, For teach-ing an ill-mannered

throng, In the strife such as this to up-hold them, To the



measure of tur-bu - lent song. —

Brooke.

Ding-Dong.

She's a bash-ful young maiden who scolds them

She's a bash-ful young maiden who scold's them For

Ah —

For teaching an ill - mannered throng, In a strife such as this to up - hold them, To the

teaching an ill - mannered throng — In a strife such as this to up - hold them, To the

*ff*

*ff*

*ff*

Ah! measure of tur-bu-lent song; To the measure of tur-bu-lent song, Of tur-bu-lent

measure of tur-bu-lent song, To the measure of tur-bu-lent song, Of tur-bu-lent

Ah! Ah!

song, Of tur-bu-lent song, Of song.

song, Of tur-bu-lent song, Of song.

*Piu Allegro.*

B.F.W. 387-

# №3. THE DREAM BOAT.

(FIDELIA.)

29

Andante quasi sognando.

VOICE. *p*

PIANO. *p* *fp* *f* *dim.*

Violin obligato with 2d verse only

1. When  
2. 'Twas

sinks the wea - ry sun to shad - owed rest, And breeze - lulled, soothes the dy - ing  
but a dream, a fan - cy of the night, And yet while mem - 'ry holds con -

hour, \_\_\_\_\_ The lit - - tle bird seeks out his co - - sy nest, And  
trol, \_\_\_\_\_ It still must live, and shed its ra - - diant light Thro'

dew - drops kiss each faint - ing flow'r; When lit - - tle stars peep from their  
all the dark - ness of my soul. No form I saw; yet, from that

*mf*

hid-ing place, The moon sails in the neth-er sky, A sil-v'ry  
pre-sence fair Came one fond word, and love was born. But ere these

craft, that floats its drow-sy pace To Dream-land's shores, from King-dom "Lul-la-  
lips could an-swer to his prayer My love-boat sailed a-way, on waves of

by." Last night, moored in the har-bor of my heart, It  
dawn. Re-turn thou! to the har-bor of my heart, And

left a dream, one lit-tle dream of love; Then ebbed its stealth-y course to seas a-  
bear my dream-my lit-tle dream of love-To him thou brought'st to me from seas a-

1

part, My si - lent ship that sails the arch a - bove.

part, O, cres - cent

*ff. rit.*

*cresc.*

*ff colla voce*

2

ship that sails the arch a - bove. Fair mes - sen-ger

*ff colla voce*

*p*

*pp sotto voce*

*ff colla voce*

*pp*

bright - winged, Come back, come back, my dream of

*cresc.*

*pp*

*sotto voce*

*rit.*

*rit. molto*

*pp*

*dim.*

*rit. molto*

*pp*

*a piacere*

love.

*ppp*

*ppp*

*rit.*

*ppp*

# Nº 4. CHORUS, RECIT. and TRIO.

(BROOKE, BELL, COLUMBIA and HI-FLI.)

*Allegro con fuoco.*

PIANO. *trem. Timp.* *pp* *cresc.* *poco a poco*

*Fag.* *Clar's*

Altos. *p* Foul des-truc-tion trails our path,

Tenors. *p*

*Oboi.* *Tutti.* *ff* *fp* *Horns.* *sfz*

Fruit of our an-ces-tors' wrath, Foul destruc-tion trails our path,

Foul destruc-tion trails our path,

Fruit of our an-ces - tors' wrath.

Fruit of our an-ces - tors' wrath. *ff* Basses. Else why must these monsters

*sfz* *f marc.*

Else why must these monsters strange; All our peace to ter - ror change;

strange; All our peace to ter - ror change;

*sf* *marc.* *sf*

Roll - ing swift - ly at our heels, Hu - man shapes on walk - ing

Roll - ing swift - ly at our heels, Hu - man shapes on walk - ing

*sf*

Hu - man shapes on walk - ing wheels? Wise Con - fuc - ius hear our prayer!

wheels?

*sf* *ff*



Enter Bell, Columbia and Hi-Fi.

Spare, Shan - Ti! "Great Ru - ler," spare! (Scream)

*fff*

Brooke.

There is no need for all this wild a - larm; These strangers come in friendship,

*Recit.*

*f* *mf*

not for harm. Their natures gentle, guileless are, and pure. They're on a Yankee self-conducted tour.

*p* *f* *Ad.*

Allegro con brio.

*f*



Columbia. *fp*

Bell. *fp*

Hi-Fli.

We are dus-ty travel-ers three; We've sailed o-ver the brin-y sea; Yet, we're

fresh as fresh can be, — Come in a glorious cause.

Bell. *f*

I rep-re-sent the U-ni-ted

*p* Clar's Fag. pizz.

Press. *Piccolo Flute*

Hi-Fli. *f*

I'm from a cir-cus, as you guess.

*mf* *f* *p* *mf*

Columbia. *f*

I bring the latest styles in dress.

*f* *p* *mf* *ff* *Corno p*

Columbia.

Al - so a glorious cause. Tra-vel-ing abroad quite in - nocently

Bell and Hi - Fli.

*p* *pp* *f*

Looking a-bout us so in - tent - ly, Talk - ing our way in - con - tin - ent - ly, Preaching our glorious cause.

*ff*

In the U - ni - ted Press we saw you were the cause of blood - y war, So we've  
If you ask when we go a - way, We don't know, so we can not say. We mean to

*sf* *p*

## Bell.

brought you a lit - tle law, Part of our glo - rious cause. When we first heard your can - non  
work as well as play, All for our glo - rious cause. I'll start a pa - per, called "Free

*p* Clar's Fug. *pizz.*

## Hi-Fli.

bang,  
Lance?" All the world with your plai - dits rang.  
I'll do a high - toned slack-wire dance.

*mf* *f* *p* *mf*

## Columbia.

Save when it wept for Li - Hung - Chang.  
I'll dress you all in ration - al pants.

*f* *p* *ff*

## Columbia Bell and Hi-Fli.

And his in - glo - rious cause.  
Oh, what a glo - rious cause.

*Corno* *p* *f*

Columbia.

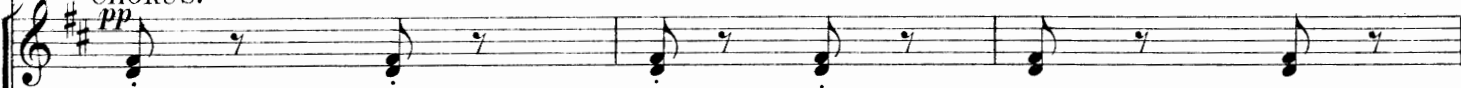


We are en - thu - si - - asts quite trop - ic, When we dis - cuss this  
So you may call us the heaven - ly trip - lets; Here to re - deem this

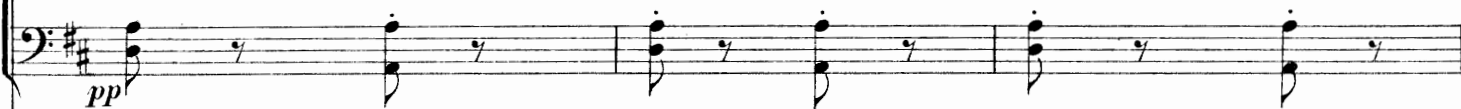


Bell and Hi-Fi.

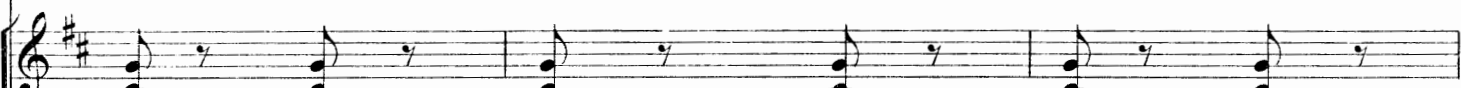
CHORUS.



They're quite trop - ic, Ten - - der  
Heaven - ly trip - lets, Lit - - tle



ten - der top - ic; We are a tri - o phil - an - throp - ic,  
lit - tle strip, let's Preach new re - forms with our own lip - lets,



top - ic, Phil - an - throp - ic,  
strip, let's Preach with lip - lets,



When for a glo - rious cause.  
This is our glo - rious cause.

When for a glo - rious cause.  
This is their glo - rious cause.

We are a tri - o  
Preach new re - forms with

*ten.*  
*ff*

*ff rit.*  
When for a glo - rious cause.  
This is our glo - rious cause.

*ff*  
phil - an - throp - ic, When for a glo - rious cause.  
their - own - lip - lets, This is their glo - rious cause.

*ff*  
*rit.*  
*ff*

Vivo.

# NO 5. ENSEMBLE. (ENTRANCE OF TREE.)

(CHORUS and ANCESTORS.)

*Sed-So signs.* *Brooke signs.* *Mum Tung takes document and tears it.*

VOICE. *Allegro*

PIANO. *1st Vio.* *2d Vio.* *f* *2d Vio.*

*ff p trem.* *fp* *fp* *fp*

**Bell (spoken)**  
What! Is it thus our honor is insulted?

**Ding-Dong.**  
Not so! You acted, we were not consulted.

**Columbia.**  
Was not this bond made for your true adherence?

**Ding-Dong.**  
Perhaps. But 'twas presumptuous interference.

**CHORUS.**  
*f* Then mer - cy show us! Pi - ty our des - pair!

**Young Hyson.**  
Be-hold! Up - on our knees we urge our prayer. We spurn your tar - dy plea!

*ff con fuoco*

Ding-Dong.

Old Hyson.

Re - tort we must. Your sins cry out, and bring us to the dust <sup>(they kneel and pray)</sup> For

*Clars.*  
*fp* *ff* *p* *p*

our sal - va - tion let thy an - ger burn; To thee, ances - tors, once a - gain we turn.

*rit.* *adagio*  
*p* *dim. e rit.*

Ancestors. (praying.)

Hear thy servants; quickly hear. Let each faith - less sub - ject fear

*Oboes.* *mf con moto* *Horn* *ff* *Wind* *Cymb.* *ff*  
*Bag.*

All the dou - ble - barrell'd wrath Of each re - la - tive he hath.

*mf* *ff* *ff*

Fa-thers and grand - fa-thers, too, Aunts and un - cles, old or new,

*mf* *ff* *ff*

Send a sa - vior to our aid, One who's fierce, and not a - fraid.

*ff* *ff*

One with sym - pa - thet - ic ear; Send him now! Ap - pear! Ap - pear! ——— Ap -

*ff* *p*

Allegro vivace.

pear! ——— Ap - pear! ———

*ff* *p* *ff* *p* *fff* *Cornigestopft.*

Tree (spoken.)  
Now don't get nervous!

*ff*



# №6. SONG and CHORUS. "THE WALKING DELEGATE."

Allegro non troppo. Tree. *mf*

VOICE. *mf*

PIANO. *mf* *f* *p*

1. I am a walk-ing de-le-gate, al-  
2. Of la-bor I'm the cham-pi-on, of  
3. I am so ver-y cle-ver, and I've  
4. Yes, 'tis my chief a-musement oth-er's

though I nev-er walk; My mis-sion is to med-dle and my bus-iness is to  
cap-it-al the foe; I strug-gle to de-base the high and e-le-vate the  
such a win-ning way, That I earn a full week's sa-la-ry by work-ing half a  
in-dus-try to balk; And I take a fiend-ish joy in giv-ing cap-i-tal a

*ff* *p*

balk. And then, just for va-ri-e-ty, I per-pe-trate a shock Of in-  
low. All this in bold de-fi-ance of a fact you clear-ly know; That the  
day. For the rule of my ex-is-tence, I don't hes-i-tate to say, Is, a  
shock; For my mis-sion is to med-dle and oc-ca-sion-nal-ly talk. Oh, I

*rit.* *p* *ff*

*cresc.* *f*

dus - tri - al pa - ral - y - sis, by just a lit - tle talk, Of in - dus - tri - al pa -  
 work - man like the mare, re quir - es cash to make him go, That the work - man like the  
 mi - ni - mum of la - bor for a max - i - mum of pay, Is a mi - ni - mum of  
 am a walk - ing de - le - gate, al - though I nev - er walk, Oh, I am a walk - ing

*cresc.* *f*

ral - y - sis, by just a lit - tle talk...  
 mare, re - quir - es cash to make him go...  
 la - bor for a max - i - mum of pay...  
 de - le - gate, al - though I nev - er walk...

*cresc. molto*

**Tenors** *Poco Moderato.* *pp*

1. Oh, what a might - y po - ten - tate, To get there with - out walk - ing! Who  
 Ancestors. 2. Ah sure our sav - iour here is found; A - way let ev - ery care go. 'Tis  
 3. With that brave sen - ti - ment we chime, Though cau - tious - ly we say it; We  
 4. There is no sha - dow of a doubt, This de - le - gate's a cork - er. He's

**Basses** *pp*

*Poco Moderato.* *ff* *pp*

## CHORUS.

*Piu Allegro.*

knows but he was sent by Fate to save us by his talk - ing. Oh, what a might - y  
love that makes the world go round, But mon - ey makes the mare go. Ah, sure their sav - iour  
send a bill for wast - ed time, And make our cli - ents pay it. With that brave sen - ti -  
sure - ly sent to help us out, This queer lo - qua - cious walk - er. There is no sha - dow

*Piu Allegro.*  
*ff*

po - ten - tate, To get there with - out walk - ing; Who knows but he was sent by Fate To  
here is found; A - way let ev - ery care go. 'Tis love that makes the world go round, But  
ment they chime, Though cau - tious - ly they say it. They send a bill for wast - ed time, And  
of a doubt, This de - le - gate's a cork - er. He's sure - ly sent to help them out, This

save them by his talk - ing.  
mon - ey makes the mare go.  
make their cli - ents pay it.  
queer lo - qua - cious walk - er.

*Vivo*  
*ff*

## No 7. SONG and CHORUS.

(GEORGIE TREE.)

*Allegro con bravura.*

VOICE. *Tree.*

PIANO. *f* *pp* *mf*

1. Just to

*p più lento* *a tempo* *f*

start the dis-cus-sion, I'll say who I am; Queries sure, — I al-lure. — I'm the

*p più lento*

son of my un-cle, his Christian name's Sam, Yankee pure, — Now(en tour.) — My

*a tempo* ( $\text{♩} = \text{♩}$ ) *ten.*

first name is George, from my coun-try's pa-pa; My se-cond is honored as well; — My

last name, by fine con-no - ta - tion, re-calls The lie that pa-pa did not tell. ———

*cresc. molto e accel.* *rit.* *ff* *p*

Tempo di Valse, ma molto moderato.

Oh, I'm Georgie Tree, From o-ver the

*dim. molto* *pp* *pp*

sea, A man of con - di - tio - nal mod - est - y. My name is em - phatic And ep - i - gram -

mat-ic, When spelled with a ca - pi - tal "Me", "M" - "E"; When spelled with a ca - pi - tal "Me."

*cresc.* *f*

Piu Allegro.  
CHORUS.

*f Tutti*

CHORUS.  
*f* Tutti

Oh! he's Geor-gie Tree, From ov - er the sea, A man of con - di - tion - al

*f*

Piu Allegro.

*f*

mod - est - y. His name is em - phatic And ep - i - gram-matic, When spelled with a

Coda

ca - pi - tal "Me", "M" - "E"; When spelled with a ca - pi - tal "Me."

Tree.

Tempo I.

2. If you ask why I've fol-lowed this  
3. You may tra-vel this world from be-

*Più lento.* *p* *f a tempo*

un-beat-en track Ov-er here — To Co-re-a, — 'Twas be-cause I had started and  
gin-ning to end On a keel, — Or a wheel; — You will find me the on-ly e-

*p Più lento.* *mf a tempo*

couldn't get back When right here — I felt queer. — But the truth of my mis-sion is  
mer-gen-cy friend, In a deal, — True and leal. — I bar-gain my sym-pa-thy

*cresc.*

that I was sent To in-ves-ti-gate some-thing or other; — Just what doesn't mat-ter, if  
for read-y cash; But I on-ly am seen at my best — When e-con-o-mists crown me the

*cresc. molto e accel.*

*accel.* *rit.* *ff*

on - ly I try To cause some one some kind of bother. \_\_\_\_  
rough son of toil, Which means I'm the fa ther of rest. \_\_\_\_

*rit.* *ff* *p* *dim. molto*

Tempo di Valse, ma molto moderato. *p*

Oh, I'm Geor - gie Tree, From ov - er the sea, A

*pp* *pp*

man of con - di - tion - al mod - es - ty, My name is em - phat - ic, And ep - i - gram - mat - ic, When

*cresc.* *f* *Più Allegro.*

spelled with a cap - i - tal "Me", "M" - "E"; When spelled with a cap - i - tal "Me".

*cresc.* *f*



## CHORUS.

Oh, he's Georgie Tree, From ov - er the sea, A man of con - di-tion - al mod - est - y. His

name is em-phat-ic And ep - i - gram - mat - ic, When spelled with a cap - i - tal "Me", "M" - "E", When spelled with a

cap - i - tal "Me".

# № 8. KISSING DUET and DANCE.

(WOO-MEE and TREE.)

Allegro rubato.

PIANO. *8va* *f*

Woo-Mee *meno*

1. Can you tell me the language ex - pressed by a kiss? Can you  
 2. If you now were at home and in fest - ive New York, Were un -  
 3. Now sup - pose for a while you were dead to the world, Bur - ied  
 4. Would the kiss of the Bos - ton girl in - di - cate brains? Would it

8 *ff* *p* *Sts.*

trans - late its mean - ing or func - tion, When at once it's a noun and a  
 mar - ried and want - ed to stay so, Would you have to re - nounce all the  
 in Phi - la - del - phi - a va - pid; That you met there a girl with a  
 be of fair cul - ture the crown - ing? Would it be on the lines of the

*mf*

tran - si - tive verb And is born of a sim - ple con - junc - tion? \_\_\_\_ If it  
 fe - mi - nine race, Or could you still love them, and say so? \_\_\_\_ Could you  
 gen - u - ine blush, And de - ter - mined to set a pace ra - pid. \_\_\_\_ If you  
 new Beards - ley art, Or sug - ges - tive of Ib - sen or Brown - ing. \_\_\_\_ If you

says not a word, yet is three parts of speech, And re - quires four lips to ex -  
 take a new girl to each op - era or ball; And if Cu - pid and spir - its should  
 said that the Ci - ty of Bro - ther - ly Love Should give e - qual chance to the  
 dain - ti - ly hin - ted that lov - ers had lips, And pre - sen - ted your - self like a

*p*

press it, Tis a puz - zle in tongues that I don't un - der - stand, And I  
 move you To steal a fond kiss as you bade her good night, How  
 sis - ter, And of - fered to prove it, right there on the spot, What,  
 man, sir, She'd ad - just her blue glass - es, I'm quite sure of that, But

*f* *>p* *f*

need your as - sis - tance to guess it.  
 would your fair vic - tim re - prove you?  
 then, would she say, ere you kissed her?  
 how would Mi - ner - va give an - swer?

*>p* *f* *vivo*

Tree. *meno*

1. If the girl is your sis - ter, And  
 2. "Oh, yum! You dear men! Let's  
 3. I'm so aw - ful - ly shy; If you  
 4. Beg par - don, but real - ly I

*rit.* *p*

*ad lib.*

some-how you've kissed her, A com-mon noun doubt-less you'll find it; But  
do it a - gain." She thinks it such fun and so rash! Kisses  
kiss me, I'll cry." That's a trick of her sim-ple de-vis-ing. Don't  
don't gath-er clear-ly The mean-ing of this de-mon-stration. Does it

*a tempo*

if she's some oth-er, And you're not her broth-er, 'Tis pro-per, if she's not de-  
pay so-cial debts, Phil-o-pe-nas and bets; And at church fairs she sells them for  
cruel-ly grieve her, And mean-ly be-lieve her; It's the man-ner she has of en-  
marriage im-port? It is mere vul-gar sport, That sud-den-ly prompts o-cu-

*a tempo*

clined it. As a verb its at-trac-tive When-ev-er its ac-tive; Yet it's  
cash. Her ri-val's game-poaching While golf-ing or coach-ing, Or  
tic-ing. When she says "If you dare!" She does not mean "For-bear!" 'Tis a  
la-tion? "No, don't take it by stealth! On my cheek, please, for health, Lest with

*parlante*

ob-ject as pas-sive may class it. Per-fect tense is most pleasant When  
dur-ing the waltz-es gay whirl. Look, no one is by; "Just one  
challenge must not find you missing: She's a daugh-ter of Penn; Do it  
germs it be fa-tal-ly lad-en. Well? I trust there's no harm!(they kiss) I'm so

*a tempo**D.C.*

made in the pre-sent; Though, if fu-ture, don't trou-ble to parse it.  
 more, on the sly!" (they kiss.) That's the kiss of the Go-tha-mite girl.  
 once, then a-gain, (they kiss.) That is true Phil-a-del-phi-a kis-sing.  
 glad you were calm!" That's the kiss of the Beac-on Hill maid-en.

**DANCE.***Tempo di Polka.*

*p meno*

*cresc. e string.*

*f p meno mosso f*

*f*

# NO 9. DUETT (FIDELIA and BELL.)

"WHO IS THIS STRANGER?"

VOICE. *(Fidelia.)*  
Who is this stran - ger stands be -

PIANO. *Con moto.*  
*f* *accel.* *Clar.* *Ob.* *Fl.* *f* *p*

Bell.  
fore me? What means this thrill of conscious joy? What fate so sud - den-ly casts o'er me A spell that

*(Fidelia.)*  
I can-not de - stroy? 'Tis he, the he-ro of my slum-ber! Am I a-wake, or still do

Bell.  
dream? Her charms and gra - ces, without number, The glories of the sun out-gleam. Ah!

Both. *f*  
Ah!

*rit.*

Fidelia.  
Con espress.

can it be that in youth's morn - ing I fall the game of Cu - pid's dart? With -  
Bell.

*passione* *dim. molto* *p* *f*  
out one word of kind - ly warn - ing He sends an ar - row through my heart.

*passione* *dim. molto* *p*

(*aside.*)  
*p* Silence may he break,

(*aside.*)  
*p* What shall I say?

Allegro, a la Valse, ma non troppo. *meno*

*mf* (*overhearing*)  
Then I'll answer make.

*mf* (*doubtfully.*)  
If I should speak?

(*Bell, at a loss how to begin, turns, desperately, and says the first thing that comes into his head.*)  
*ppa tempo* Say, are you married?



No; not so. I don't know.

*(eagerly.)*  
Have you a lov - er? Now you are jest - ing.

I speak but true. *(suggestively.)* Pos - sib - ly you. *Recit.*

Who knows, if you don't? *(disappointed.)* Ah! she is mocking; that I can

*lento.*  
*accel.* *fp Recit.*

*(hinting.)* Come, naughty Cu - pid; why so slow? *(naively.)* "Faint heart n'er won fair maid," you know. *f* *rit.*

see. She is an - oth - ers; not for me. *p* *A -*

*Moderato.* *rit.* *fp* *f* *pp* *a tempo* *Horn.*

*(aloud)* way, dis - cretion! Coun - sel me no more. Oh, hear! Oh, speak! I love you! I a - dore! Oh! joy un -

*Fidelia. (aside)* *p* *4*

*Cello.*



*(aloud.)* Bell.

bounded! Is my dream come true! So soon you love? What proof, sir, that you do? I

*cresc.* *sf*

Fidelia. *(teasing)*

feel a strange sen-sa-tion at your near-ness. Is that a sign in-ter-pre-ted with

*cresc.* *ff*

*rit. p* Bell. *a tempo.* *(confidently)*

clear - - - ness? I feel the mag-ic sweet-ness of your pres-ence; I

*con grazioso.* *pp molto rit.* *a tempo.*

Fidelia. *(arguing.)*

know the mo-ment when thou draw-est near. Though you, like love, were blind, you

*f* Bell. *(interrupting.)* *Piu mosso.*

say my pre-sence—Though I were blind, I still could find thee here.

*Piu mosso.*

*And.*

Fidelia. (*suspiciously*) *Meno. p* Bell. (*confidently*)  
 That's true? Quite

Woo-Mee. (*aside to Hi-Fli*) Hi-Fli. (*meekly*) Fidelia.  
 true. And you? Me too. Yet still I doubt. I'll put you to the

Bell. (*alarmed*) Fidelia.  
 test. No! Take my word, that's gen-er-ous and best. I'll tie your eyes (like

Bell. (*aside*)  
 this) and make you find me. Con-found the luck! She's real-ly go-ing to blind me.

(*Fidelia blindfolds Bell, and Woo-Mee does the same to Hi-Fli.*)

Hi-Fli. (*aside to Bell.*) *p*

I'm whol - - ly lost, I can - not see my

*pp con delicatezza.*

Bell. (*aside to Hi-Fli.*) *p*

way. If you must speak, I'll

Fidelia. (*to Bell.*)

tell you what to say. Now let my

*pp* V. Cello

Bell.

ma - - gic pre-sence guide you near. I'm whol-ly in the dark; and fail - ure

Bell and Hi-Fli.

fear. Had we but sec - - ond sight, we need not grope; But when

Bell and Hi-Fli *gropo about cautiously.*  
 Fidelia and Woo-Mee *in a spirit of mischief, steer*  
*them into each other's arms.*

blind love is blin - ded, then where's the hope!

*pp scherzando*

*p* *mf* *cresc.*

*poco a poco* *ff*

*ff* *p* *cresc.* *f*

Bell and Hi-Fli *(spoken)*  
 Ah! caught at last! Now will you not believe?

*Trp.* *pp* *cresc.* *f*

Fidelia and Bell.  
 Nay! Prove your claim. Lest you yourself deceive.

*Corno.* *Fl's Fag.* *Ob.* *pp* *rall.* *attacca*

# Nº 10. BALLAD and QUARTETTE.

FAIREST OF EARTH.

**PIANO.** Moderato.

Bell and Hi-Fli.

*p*

1. Fair - est of earth's fair flowers That in love's gar - den grows,  
 2. What bet - ter proof can be In all this u - ni - verse -

*rit. molto.* *a tempo.*

Wilt thou not bloom for me? In this dull world of ours,  
 Than this, your dain - ty hand, Send - ing a thrill through me;

*rit. molto.* *a tempo.*

*rit. molto.*

Where - e'er thy fra - grance blows, Life is more dear for thee.  
 And (which is ev - en worse) Leav - ing me quite un - manned.

*rit. molto.*

*con passione.* *ten.* *ten.*

Cheeks like the ros-es' blush, Voice like the warb-ling thrush;  
This is your nos-es' peak, This is your velv-et cheek;

*f*

*p*

Breath like sweet-scented May's, Breath like sweet-scented May's.  
These are your hon-ey lips, These are your hon-ey lips.

*p*

*cresc.* *rit.* *f* *(2d time only.)*

Eyes like the vi-o-let, Son-net nor tri-o-let Can fit-ly sing thy praise.  
Now since I've proved to you That what I said was true, I've earned a few short sips.

*cresc.* *f con voce.* *(Pause 2d time only.)*

**Presto.**  
**Fidelia & Woo-Mee. (first verse)**

Charming and flat-ter-ing, But it's mere chat-ter-ing. This is no fair proof at  
Cu-pid has lied to me; Said: he'd be guide to me; But I will not beat re-

**Bell & Hi-Fli. (second verse.)**

*p*

***pp* Presto.**

all. \_\_\_\_\_ We'll give you one more chance; Prove it by cir- cumstance, Ere in your  
treat. \_\_\_\_\_ I'll make a new at- tack; Fol- low an - oth- er track; Next time she'll

*Fl. Ob. Cls.*

arms we fall. \_\_\_\_\_  
meet de - feat. \_\_\_\_\_

*Wood.*

*p*

**Fidelia.**  
*p scherzando.*

Charm-ing and flat-ter-ing; But it's mere chat-ter-ing. This is no fair proof at  
Cu - pid has lied to me; Said: he'd be guide to me; But they will not beat re -  
Woo - Mee.

*p*

**Bell.**  
*p*

Charm-ing and flat-ter-ing; But it's mere chat-ter-ing. This is no fair proof at  
Cu - pid has lied to me; Said: he'd be guide to me; But they will not beat re -  
Hi - Fli.

*p*

*pp Sts. pz.*



all. \_\_\_\_\_ We'll give you one more chance; Prove it by cir-cum-stance, Ere in your  
treat. \_\_\_\_\_ They'll make a new at - tack, Fol - low an - oth - er track; Next time she'll

all. \_\_\_\_\_ They'll give you one more chance; Prove it by cir-cum-stance, Ere in your  
treat. \_\_\_\_\_ I'll make a new at - tack, Fol - low an - oth - er track; Next time she'll

*rit.*

*rit.*

*rit.*

*rit.*

*fp*

*f* 1. 2. arms we fall. \_\_\_\_\_ feat. \_\_\_\_\_  
meet de - feat. \_\_\_\_\_ feat. \_\_\_\_\_

*f* 1. 2. arms they fall. \_\_\_\_\_ feat. \_\_\_\_\_  
meet de - feat. \_\_\_\_\_ feat. \_\_\_\_\_

*f* 1. 2. *dim. sempre.*

*p*

*pp* *morendo.* *ppp*

*rall. molto.*

# NO 11. FINALE.

FIDELIA, WOO-MEE, COLUMBIA, BELL, HI-FLI, TREE, BROOKE, ANCESTORS and CHORUS.

*Allegro moderato.*  
*Tutti.*  
*ff*

PIANO.

*ff* *Cor.* *P Wood Wind.*

*dim.* *p* *pp* *f*

Sed-So. Tree.

We come to ask if you have made de - ci - sion to our lik - ing. We

*mf* *CHORUS.*

know not if 'twill please; but you will doubtless find it striking. If his was the de - cid - ing vote, it

*mf* *f*

*f* *CHORUS.* *f* *ff*

Tree. Tree. Tree.

sure - ly will be strik - ing. I'm Geor - gie Tree. Speak, Mr. Tree! Give ear to me.

## CHORUS.

*p* Tree.

Hear his de cree! Your land is ruled by ca - pi - tal's a - bu - ses. For

our protection against its wicked u - ses We stand a band of vi - gorous pro - tes - tors; I've

*f* Ancestors.  
or - ganized your wage-reduced an - ces - - tors. Yes, we are An - ces - tors A - mal - ga - ma - ted; "As -

sem - bly Num - ber One of King-Ki-Too; As Knights of La - bor we are high - ly rat - ed, Since

work's the thing we most dislike to do. Our Master Workman is a leader fox - y; No

more cut-rates for worship second - hand. So, if you want to say your prayers by prox - y, You're

in a fix; for we've closed up our stand. CHORUS. *ff* Yes, they are An-cestors A -

mal - - ga - ma - ted, "As - sem - bly Num - ber One," of King - Ki - Too, As

Knights of La-bor they are high - ly rated, Since work's the thing they most dis-like to do.

Enter Bell, Brooke, Hi-Fli, Fidelia, Woo-Mee and Columbia. Oo Long. (*appalled*)

Allegro vivace. What! Not one prayer to save us from per-

*ff con fuoco* RECIT.

Tree.

dition? 'Tis hard. But that's ex-act - ly your po - si - tion. The Del - egate

*fp poco più Moderato.* *fp*

string. *e cresc.* *sempre.* *sf* *molto*

who walked here on a "bike," Makes busi - ness pleas - ure, and de-claims a

string. *e cresc.* *sempre.*

## Maestoso assai. Allegro agitato. (alla breve.)

CHORUS. Tutti.

*ff* Sed-So. Oo-Long. *ff* strike. A strike? Chow-Chow. A strike? He has de-clared a strike Be-

*ff* *ff* *fff* *ff pesante* *p* *cresc. molto*

fore we trem - ble, tell us what it's like! *ff*

they them *ff*

Bell.

Then trem - ble now! Of strife 'tis but the birth; A

*p*

reg - i - ment of Hell, encamped on earth! *ff* Then trem - ble now! Of strife 'tis but the birth. A

*fp*

reg - i - ment of Hell, encamped on earth.

*CHORUS.*  
Oh, fa - - tal sen - tence!

Now is doom complete! Oh, come, despair! Bright hope is in re-treat. Oh,

fa - - tal sen - tence! Oh, fa - - tal sen - tence!

fa - - tal sen - tence *f* Oh,

Oh, Now is doom complete! Bright hope is in re - treat.

fa - - tal sen - tence

*cresc.*



*Columbia.* *f* Have you a pre - ce - dent to show? *Tutti.* That is the thing we'd like to

*f* know. *Tree. (indignantly.)* Have I a pre - ce - dent to show? I'll name some, since you'd like to

*Recit*

*Allegretto moderato.* *Tree.* know. Some men strike for free - dom,

O - ther men strike out. Some men strike an at - ti - tude When some one's a - bout.

Some - times men strike co - lours, Struck by a pu - gi - list. But eve - ry strike a

stri-ker strikes, Is not struck with his fist. I use a strike that strikes dismay; 'Twill strike you as quite

*p* *ten.*

new; In short, we're going to strike, ourselves; And aim the blow at you. We use a strike that

*f* 4 Ancesters. *poco piu mosso*

strikes dis-may; 'Twill strike you as quite new. In short, we're going to strike, our-selves; And

*f* CHORUS. Columbia. aim the blow at you. Can we not dodge it? 'Tis sure to hit.

*f con moto* *mf*

CHORUS. Bell. Columbia. Can we not wea-ken it? "Na-ry a bit." But we'll get the best of him.

*f*

## CHORUS.

## CHORUS.

*f* Bell. *f* Quick, tell us how!

Let it be now. We shall make jest of him.

## RECIT.

## Tree.

Fools that you are! Too far you have tempt - ed me. Now hear the

*ff* *mf* *ff*

Corn. Fag.

(dramatically spoken.)

worst of your un - hap - py lot; On all who are, or ever had forefathers, I lay a heavy ancestral boycott!

Oboe Piccoli *ff* trem.

## Molto moderato.

## Brooke.

## Columbia.

De - vil in - car-nate! your bub-ble will burst. Now we de - fy you! you've done your

Cymb. *mf* Cl's Fag. Viola Cello C.B.

Brooke.

Columbia.

worst. Dev-il in-car-nate! Your bub-ble will burst. Now we de-fy you! you've done your

*Cymb.*

Bell.

Tree.

worst: Or have you still chanced to for-get a-ny-thing? Dear Bell, You will

*cresc. sempre. sf*

nev-er find us for that ring. This point is for you; now care-ful-ly

*sf*

hark it:

*cresc. molto e accel. sf*

*con bravado, ad lib.*

I tie up the mat-ri-mo-nial mar-ket!

*fff*

*ff Presto.*

*ff cresc. e string. molto.*

Woo-Mee.  
*mf* They've struck while the ir - on is

*fff* *p* Allegretto grazioso.

hot; De - vo - tion we can't buy. We're held by a big boy - cott; We

CHORUS.  
Is hot; Can't buy. Boy-cott;

*f* *p*

can - not ev - en die. Isn't it a hor - rid lot — To be ruled by such tom - my -

Not die.

*p* *f*

*ff Tutti.*

rot? For we do not like boy-cott or strike, We can't af-ford to pay— This

they They

*ff*

man who came here on— a "bike," He makes our need his play— This man, who came here

their This

*mf*

on a "bike, His on - ly watch - word: "strike!"— This man, who came here

strike! strike!

on a "bike," His on - ly watch - word: "strike!"— For we do not like boy-

For they

*ff*

*cresc.*



cott or strike, We can't af-ford to pay;— For we do not like boy-cott or strike, We can't af-ford to

They they They

*ff*

*stretto* *ff* *ff* af-ford to pay; af-ford to pay; af-ford to pay; No, no, no,

pay, af-ford to pay; af-ford to pay

*stretto* *sff* *sf*

pay, af-ford to pay; no, no, no, no, no, no, no We can't af-ford to pay.

They *Vivo.* *fff* *ff*

*ff*



## THE KOREANS

## ACT II.

## No 12. INTRODUCTION and CHORUS.

Moderato.

Oboe.

PIANO.

*p*

Fl. Cls. Fag.

*mf*

*pp leggiero*

*f*

*pp*

Sts.

Basses. *mf*

Largo Maestoso. (♩ = ♩)

Curtain.

*ff*

*ff*

*p*

Brass.

Tenors.

*molto rit.*

*f*

*a tempo*

*rit.*

dis - pen - sa - tion, Thus cru - el - ly to cut us from our a - ni - ma - ted past;

*molto rit.*

*f*

*a tempo*

*rit.*

*tempo primo*

*p*

*(long.)*  
*f*  
*rit*  
*pp*  
 This rough and rus - ty rem - nant of a nev - er hap - py nation, With  
*pp*  
*f*  
*molto rit.*  
*pp*

marriage rites suspend - ed, sure - ly can - not hope to last.  
*a tempo*  
*p*  
*Con moto.*  
*p*

Soprano & Alto. *p dolce*  
 Un - less we see some ray of hope this cloud of doom up - lift - ing, Un -  
 Tenor. *sotto voce*  
*pp*  
 'Less this cloud of doom up - lift - ing,  
 Bass.  
*pp sotto voce*  
*pp*  
*espressivo.*

less our fate be side-tracked for at least a breath-ing space, It's ob-vi-ous ob-liv-i-on's the

*cresc.*

For at least a breath-ing space, It's ob-vi-ous ob-liv-i-on's the

end to which we're drift-ing. Good - bye! to poor Co - rea. and fare - well

and fare - well! fare - well! fare - well! to all it's race

Red. \_\_\_\_\_ \* Red. \_\_\_\_\_ \* Red. \_\_\_\_\_ \*

Woo-Mee.

mis - e - ry's the key-note of our loud dis - cor - dant wail-ing, Re - sult-ing from a de - le - gate who

*Allegro.*

Chow-Chow.

Woo-Mee.

came a-broad to walk. For us the sea of life would be all smooth and pla - cid sail-ing, Had

Sed-So.

he but ceased to in - ter - pose this too un-time - ly talk. Pray that he end the strike and give us

*Ch. fug.*

*mf*

Woo-Mee.

Oo-Long.

back our old an - cest - ors, His meth-ods, though new-fang-led, seem to us a bit in - sane. And

Woo-Mee.

then no more of prog-ress, for he can - not in - ter - est us, If ig - no - rance is

*dim.* *dim.* *Corno.* *fp* *rit. poco*

bliss, why then we'll ig-no-rant re - main, why then we'll ig-no-rant re - main, why then we'll ig - no-rant re -

*a poco.*

main.

*p*

Un - less we see some ray of hope this cloud of doom up - lift - ing, Un -

*pp sotto voce*

'Less this cloud of doom up - lift - ing,

*pp sotto voce*

*pp a tempo*

Ob - liv - i - on's the

less our fate be side-tracked for at least a breath-ing space, It's ob - vi - ous ob - liv - i - on's the

For at least a breath - - ing space, It's ob - vi - ous ob - liv - i - on's the

end to which we're drift-ing. *ff* Good - bye! to poor Co - rea, *pp* Good - bye! to poor Co - rea, *p* Good -  
 end to which we're drift-ing. *ff* Good - bye! to poor Co - rea, *pp* and fare - well!  
 end to which we're drift-ing. *ff* Good - bye! to poor Co - rea, *p* and fare - well!  
*ff* *rit.* *pp* *piu lento*

bye! to poor Co - rea, and fare - well! fare - well! to all it's race. —  
 and fare - well! fare - well! fare - well! fare - well! to all it's race. —  
 and fare - well! fare - well! to all it's race. —  
*f* *p*

*pp*  
*dim.* *ppp*

# № 13. LETTER DUET and CHORUS.

(FIDELIA and WOO-MEE.)

VOICE. *Poco moderato.*

PIANO. *mf* *cresc.* *rit.* *p* *congrazia.*

Fidelia. *p* I've

Woo-Mee Fidelia. Woo-Mee Fidelia.

had a let - ter, So have I. This speaks of love, And mine. This breathes a sigh For my

Woo-Mee (showing letter.) Fidelia.

match - less eye — Here is the self - same line. Eu - lo - gies sweet On my

Woo-Mee *f* tin - y feet. That part re - fers to me. Then comes a verse Which could not be worse.

*ten.* *rit.* *a tempo* *p*



Both.

(They exchange letters and read, in duet, as follows.)

Look for yourself, and see.

*poco rit.* *mf a tempo* *cresc.* *rit.*

Fidelia and Woo-Mee.

I - dol of my lone - ly life, Oh, hear my plea so graphic. — On a still hunt

*a la Valse.* *p* *espressivo* *m.g.*

for a wife, In thee a - lone I'd traffic. — Fal - staff spoke the word to two, But

*m.g.*

I am no such sinner. — You, I want, and on - ly you E - nough for a be - ginner.

*cresc.* *ff* *cresc.* *ff* *p*

## CHORUS.

So in - no - cent a sinner, He ought to prove a winner, Con - sid - er -

*Con moto.*

*f*

*ff*

*f*

ing in love he's but a re - gu - lar be - ginner. So in - no - cent a sinner, He

*ff*

*ff*

ought to prove a winner, Con - sid - er - ing in love he's but a re - gu - lar be -

*f*

## Woo-Mee and Fidelia.

Allegro vivace.

gin-ner. Now, thus we should ad-vise, if you may con-tem -

Allegro vivace.

plate In mat-ri-mo-ny deal-ing, at a whole-sale rate; Your writ-ten out pro -

pos-al you may du - pli - cate. Then, for the best ad-dres-ses, let the "Blue-Book" state. Yet,

it's a fact, That such an act, Un-less well backed, May not at-tract. For writ-ing with te-mer-i-ty. Re -

quir - es some ce - ler - i - ty. He'd bet - ter stick to ver - i - ty. Who has no

*f* CHORUS.  
tact. Now, thus we should ad - vise, if you may con - tem - plate In ma - tri - mon - y

deal - ing, at a whole - sale - rate. Your writ - ten out pro - pos - al you may du - pli -

cate. Then, for the best ad - dres - ses, let the "Blue - Book" state. Yet, it's a fact, That such an act, Un -

*pp*

less well backed, May not at - tract. For writ - ing with te - mer - i - ty Re - quir - es some ce -

*pp*

*pp*

*f* *ff*

ler - i - ty. He'd bet - ter stick to ver - i - ty Who has no tact.

*f* *ff*

Piu vivo.

*ff*

# NO 14. SONG.


YOUNG TURTLE DOVE and MISS LINNET.

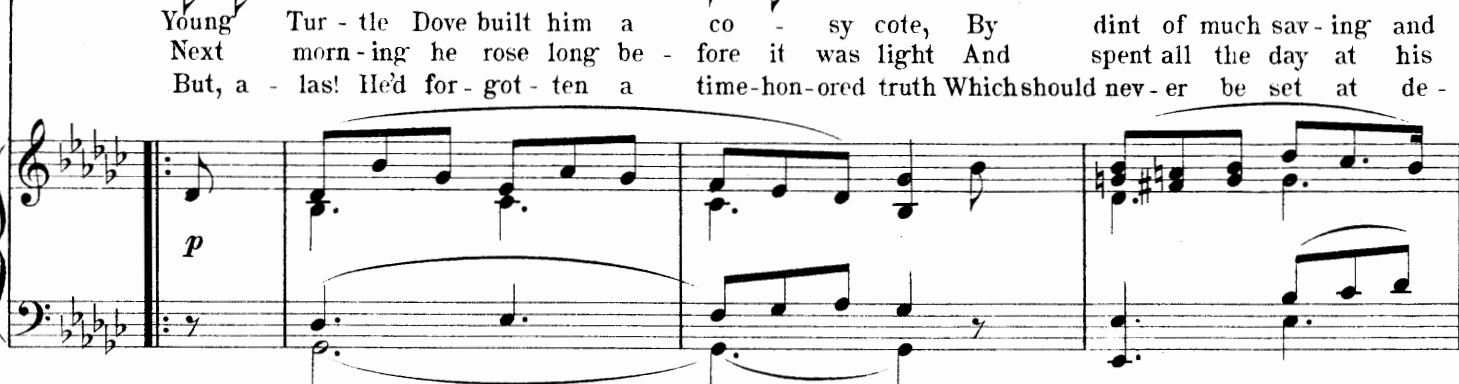
VOICE. 


Andantino.

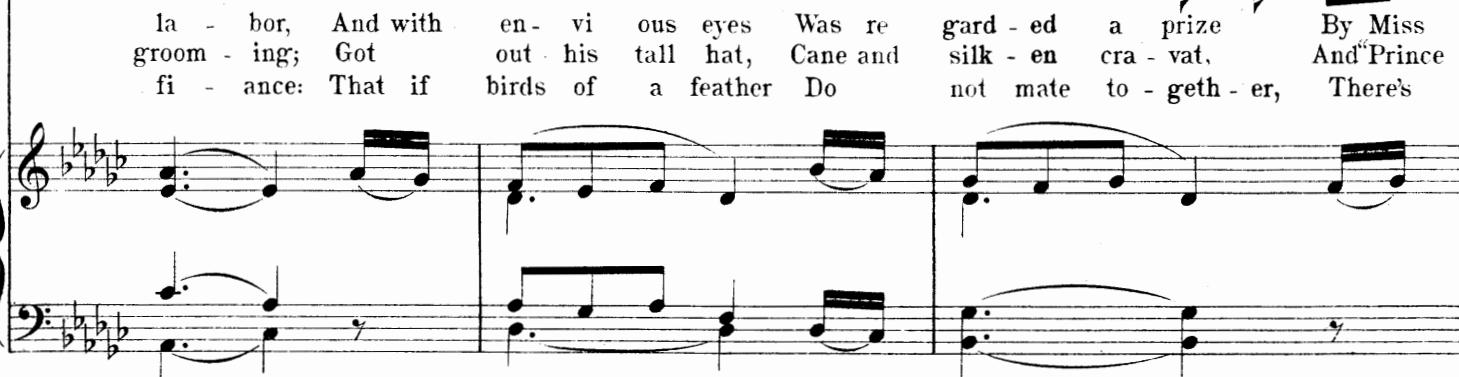
PIANO. 

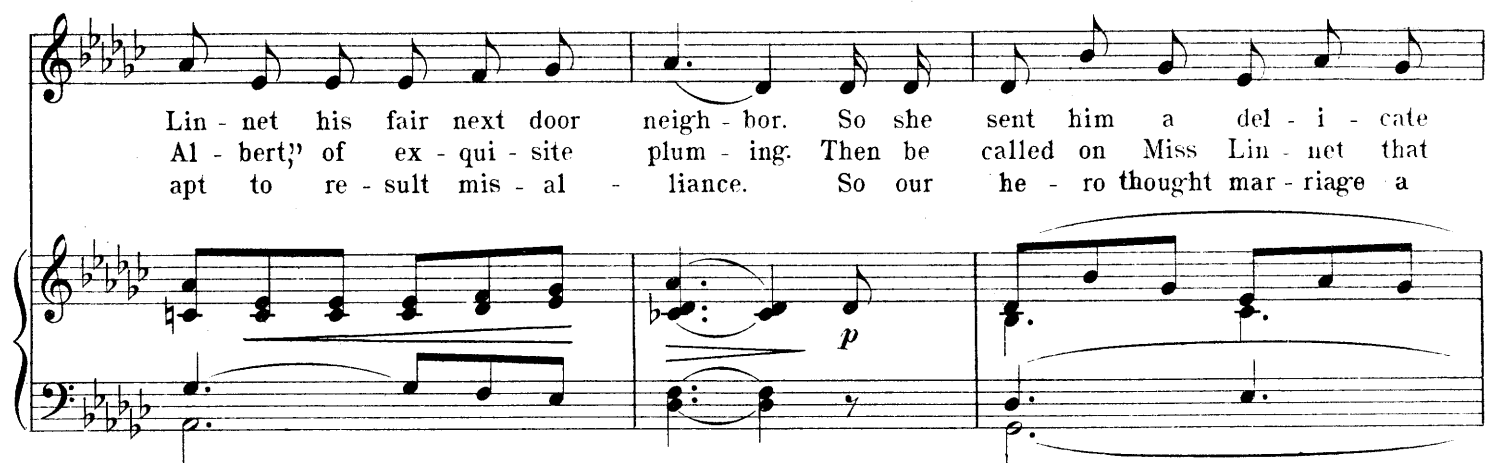
COLUMBIA.

  
 Young Tur - tle Dove built him a co - sy cote, By dint of much sav - ing and  
 Next morn - ing he rose long be - fore it was light And spent all the day at his  
 But, a - las! He'd for - got - ten a time-hon - ored truth Which should nev - er be set at de -

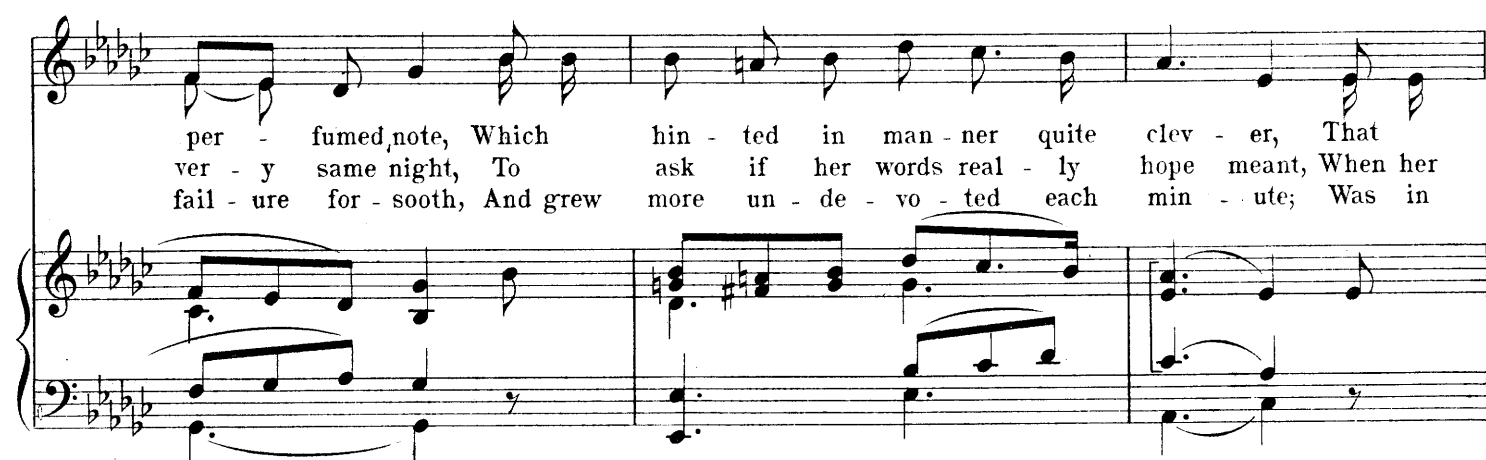


  
 la - bor, And with en - vi ous eyes Was re gard - ed a prize By Miss  
 groom - ing; Got out his tall hat, Cane and silk - en cra - vat, And Prince  
 fi - ance: That if birds of a feather Do not mate to - geth - er, There's

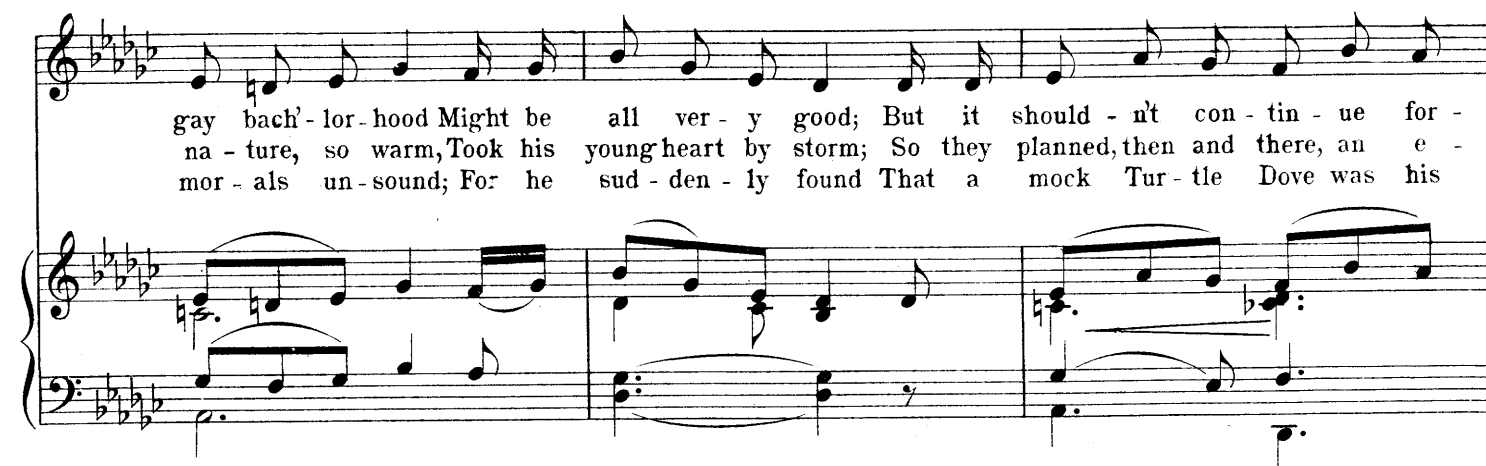




Lin-net his fair next door neigh-bor. So she sent him a del-i-cate  
Al-bert, of ex-qui-site plum-ing. Then he called on Miss Lin-net that  
apt to re-sult mis-al-liance. So our he-ro thought mar-riage a



per-fumed, note, Which hin-ted in man-ner quite clev-er, That  
ver-y same night, To ask if her words real-ly hope meant, When her  
fail-ure for-sooth, And grew more un-de-vo-ted each min-ute; Was in



gay bach'-lor-hood Might be all ver-y good; But it should-n't con-tin-ue for-na-ture, so warm, Took his young heart by storm; So they planned, then and there, an e-mor-als un-sound; For he sud-den-ly found That a mock Tur-tle Dove was his

*poco animato*



ev-er. The news so un-nerved him he took a stiff drink. Then  
lope-ment. Said he: "Fly with me!" She re-plied, "I am thine!" And  
Lin-net. He was out so much, nights, and such scan-dals she heard, That one



*rubato*

paused on the wild ma - tri - mo - ni - al brink And mused: "If I plunge I may  
quick - ly they sped to the near - est div - ine, Then took a trip south by the  
day, in a pas - sion, she said: "You're a bird!" For her sweet milk of kind - ness had

*colla voce*

*rit. lento f a tempo, ma poco più*

pos - si - bly sink?" How wise! How true! That night in his slum - bers he  
short - est air - line. How sweet! How true! At the swell - est ho - tels, quite re -  
thickened to curd. How sad! How true! She de - cid - ed to leave him, though

*pp*

tum - bled and tossed, His peace of mind gone, his hap - pi - ness lost; And he  
gard - less of terms, They lived on the choic - est and rar - est of worms. "For  
great his re - morse; Flew out to Da - ko - ta and bought a di - vorce. Then he

*pp*

*poco meno*

dreamed a dream of am - bi - tious love, This mad lit - tle, sad lit - tle  
gold is but dross when com - pared with love, Said this mad lit - tle, glad lit - tle  
yearned a - gain for his mis - prized love, This mad lit - tle, bad lit - tle

*p* *rit.* *2*

Tur - tle Dove; He talked in his sleep of a hope - less love, Sigh - ing:  
 Tur - tle Dove; Thus he told the sweet bliss of re - quit - ed love, Sing - ing:  
 Tur - tle Dove; He plain - tive - ly sang of re - ject - ed love, Sob - bing:

*p* *rit.* *2*

(Imitating a Dove.) 1. & 2.

Coo! Coo! Coo!

*p*

last. *pp*

Coo! Coo! Coo! Coo!

*pp*

*ppp* Coo! Coo! Coo!

*ppp* *f*

# № 15. "CONSTITUTIONAL POLYGAMY."

(CHORUS AND TRIO - FIDELIA, WOO-MEE AND TREE.)

**VOICE.** *Moderato.* *Fidelia.* *ff* What ho, without, — *ff* And all a - bout, —

**PIANO.** *Corno.* *f* *f Tutti.* *f*

**CHORUS.** *(outside.)* *p* We come from near and far — *f* Enter: — Bell, Brooke, Hi-Fli.

*Sts.* *ff Vivo.*

**Tempo I.**

**Woo-Mee**

*mf* Sed-So, Oo-Long, Chow-Chow and Chorus. *mf* The news we tell will please you well.

**Tempo I.**

*p* *Cls.* *Corno.* *Fig.*

So shout Hur - rah! Hur-rah! Hur - rah! Hur-rah! Hur - rah! Hur-rah! At

*Allegro.*  
*Brass.*  
*f cresc. molto.*

*(aside.) p*  
*(aside.) p*  
*Corni. f*

last we've got him on the hip. From off his shoul - der knock the chip. Then if he let his

*p*

trol - ley slip, "E won't know whar 'e are." And so, Al - though, Des - pite his er - rat - ic

*mf Tutti.*  
*mf marcato.*

pace, We'll try, to cry, "Hur - rah!" in the prop - er place, And smile, The

while, And speak of his no - ble grace, — Though that's all bosh! — We must say it to his

*f* *ff*

Allegretto.  
Fidelia and Woo-Mee.

face. Good friends, we're ver - y

*mf*

Allegretto.

*mf* *p* *p*

glad to state This most ob - lig - ing del - e - gate A - gree - s to a pro - ceed - ing res - ti -

Tree.

tu - tion - al. I don't ob - ject to big-a-my, Nor e - ven to po - lyg-a-my, Par -

*mf* *p*

## Fidelia and Woo-Mee.

tic - u - lar - ly if it's con - sti - tu - tion - al. Par - tic - u - lar - ly if it's con - sti -

tu - tion - al. Of con - sti - tu - tion - al - i - ty, Ju - di - cial high mo - ral - i - ty, We

Bell.  
Hi-Fli. *p*

Brooke.  
*p* Of con - sti - tu - tion - al - i - ty, Ju - di - cial high mo - ral - i - ty, We

make in this lo - cal - i - ty, A point. Your in - flu - ence Sa - tan - ic - ky Has

make in this lo - cal - i - ty, A point. Your in - flu - ence Sa - tan - ic - ky Has

*cresc.*

made the mar - ket pa - nic - ky; But now we say to A - narch - y, "Aroynt!"

made the mar - ket pa - nic - ky; But now we say to A - narch - y, "Aroynt!"

*ff*

## Tempo I. Allegro.

*p (aside)*

At last we've got him on the hip, And well may shout "Hur - rah!" "Hur-rah!" For

*(aside)*

*p*

## Tempo I. Allegro.

*p*

*f Tutti.*

if he let's his trol - ley slip, "E won't know whar 'e are." And so, Al

*f*

*marcato*

*ff*



though, Des - pite his er - ra - tic pace, We'll try, to cry, "Hu -

rah!" in the pro - per place; And smile, The while, And speak of his noble

*ff* grace, — Though that's all bosh! — We must say it to his face.

*ff* *Piu mosso.*

# № 16. SONG "TO ARBITRATE."

(TREE.)

VOICE. *Moderato molto.*

PIANO. *mf* *dim.*

Tree.

1. It's
2. Young
3. This

but a lit - tle word, And one you must have heard; You'll find it is an ev - er - will - ing  
 Mis - ter, new - ly wed, Kissed his wife good-bye, and said: "My dar - ling, I ex - pect a bu - sy  
 age of sex re - form Is bound to make it warm For men whose wives are fond of rid - ing

friend, A box of sug - ar pills For e - co - nom - ic ills: A  
 day. If I don't get home to dine, Better go to bed by nine; For I  
 wheels, You can't get up your back, When on the rac - ing track She

dose that I can safe - ly re - com - mend. In ord - i - na - ry ac - tions And in  
 can - not tell how long I'll be a - way." But some jol - ly friends who met him, Tried con -  
 takes your place and makes you get the meals. I know a man who tried it, But his

dea - ling with the fac - tions, Though your tri - als be do - mes - tic, or of state,  
gen - ial - ly to let him know how li - quid - ly they could con - gra - tu - late. When he  
wife soon cut and dried it; So he glad - ly took sweet ref - uge 'neath the bed. Then

Mer - can - tile, con - stab - u - la - ry, See that your vo - cab - u - la - ry, Is  
rolled home in the morn - ing, His wife gave two weeks warn - ing, And  
when the storm sub - sid - ed, By wise dis - cre - tion guid - ed, He

found - ed on the verb, "To ar - bi - trate." Yes ar - bi - trate. It's  
hung out on the fence to co - gi - tate. Let's ar - bi - trate, Dear,  
smiled at her from un - der - neath, and said: Let's ar - bi - trate, Love,

up - to - date. I re - com - mend it, as a walk - ing del - e - gate. You can  
ar - bi - trate. My dar - ling, I ac - know - ledge that I've got a "skate," But I  
ar - bi - trate. I would not for the world pre - vent your rid - ing; Kate; Take my

change day in - to night; You can prove that black is white; And two wrongs can make one right, If, you  
nev - er re - a - lized That my head was o - ver-sized; Un - til I was par - al - ized; So we'll  
trous - ers and my cash; Do your best to cut a dash; I'll stay home and make the hash, Thus we'll

*colla voce* *rit.* *ff.*

*a tempo* *f* CHORUS.  
ar - bi - trate. Yes, ar - bi - trate. It's up - to - date. I re - commend it, as a walk - ing  
ar - bi - trate. Let's ar - bi - trate, Dear, ar - bi - trate. My dar - ling, I ac - knowl - edge that I've  
ar - bi - trate. Let's ar - bi - trate, Love, ar - bi - trate. I would not for the world pre - vent your

*a tempo* *f*

del - e - gate. You can change day in - to night; You can prove that black is white; And two  
got a "skate," But I nev - er re - a - lized That my head was o - ver-sized; Un - til  
rid - ing, Kate; Take my trou - sers and my cash; Do your best to cut a dash; I'll stay

*rit.*  
wrongs can make one right, If, you ar - bi - trate. ar - bi - trate.  
I was par - al - ized; So we'll ar - bi - trate. ar - bi - trate.  
home and make the hash, Thus we'll ar - bi - trate. ar - bi - trate.

*rit.* *ff Vivo.*

# Nº 17. WALTZ SONG: "CUPID'S DARTS"

FIDELIA AND CHORUS.

Mouvement de Valse.

PIANO

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord (F4, Bb4), followed by a quarter note G4, then a half note chord (F4, Bb4). The bass line consists of a half note chord (F4, Bb4) followed by a quarter note G4. The piece is marked *ff* (fortissimo).

Fidelia.

Ah! Ah! Cu-pid, one day, just by

*con tenerezza. p rit.*

The vocal melody for Fidelia is in 3/4 time, key of B-flat major. It starts with a half note chord (F4, Bb4), followed by a quarter note G4, then a half note chord (F4, Bb4). The melody is marked *ff* (fortissimo) and *p rit.* (piano, ritardando).

*a tempo*

chance, — Heard a swain — sigh, de - mure - ly; Laugh'd, and said "Where is my

*a tempo*

The vocal melody for the chorus is in 3/4 time, key of B-flat major. It starts with a half note chord (F4, Bb4), followed by a quarter note G4, then a half note chord (F4, Bb4). The melody is marked *a tempo* and *rit.* (ritardando).

*a tempo*

lance? — I'll make sport — of him, sure - ly." Quick - ly he grasped for his

*a tempo*

The vocal melody for the chorus is in 3/4 time, key of B-flat major. It starts with a half note chord (F4, Bb4), followed by a quarter note G4, then a half note chord (F4, Bb4). The melody is marked *a tempo* and *rit.* (ritardando).

*a tempo*

bow, — But he had — (sor - ry Cu - pid!) Ar - rows for - got - ten! Ho!

*a tempo*

The vocal melody for the chorus is in 3/4 time, key of B-flat major. It starts with a half note chord (F4, Bb4), followed by a quarter note G4, then a half note chord (F4, Bb4). The melody is marked *a tempo* and *cresc.* (crescendo).

*cresc. molto*

Ho! (My! How dread - - ful - ly stu - pid, stu - pid, stu - pid, Cu - pid!) Ho!

*cresc. molto*

*f*

*rit.*

*animato*

Ho! "Ah, me! Ah, me! No dart I'll throw; This vic - tim will es -

*animato*

*p*

*mf*

cape me; Ah! no; Ah! no; He may not go. A maid - en's

*p*

*cresc.*

*f poco rit.*

glance shall aid me. Ah! Pret - ty eyes - - - Could'st kill, I

*f*

*rit.*

*con passione*

*a tempo*

*pp*

*p*

*f*

*pp a tempo*

know?" Flash went her glance, And the swain sighed Oh!"

*dim.*

*con amore rit.*  
Now if the  
*con amore*  
*rit.*

*a tempo, ma ben moderato*  
*legato assai*

maid were I, And the swain were you, That's the ver-y thing I should like to do;—

— For in love or war, — Who could pick a flaw? — All is ver-y fair. So I dare

*rit. molto* *a tempo*  
To de-clare That when Cu-pid needs — Ere a glance or two, — He may use my eyes, —

*p rit. molto* *a tempo*

— If to shoot at you, — And if e'er a dart — Hit your wait-ing heart, — I shall

*cresc.*



not deny — It was I. Ah! Ah!

*p* *energico.* *f marc.* *pp legg.* *ff marc.* *pp legg.*

Ossia. Ah! Ah!

*con fuoco.* *ff* *ff* *fff*

*ff* *f* *f* *ff* *rit.*

Tempo I.

CHORUS. *ff* *a tempo* *ff rit.* *Tempo I.* *a tempo*

*ff* Cu-pid, one day, just by chance, Heard a swain sigh de-mure-ly

*f* Ah! Ah! Ah!

*a tempo*

Laughed, and said: "Where is my lance? I'll make sport of him, surely."

*a tempo*

*rit.*

*rit.* *ff* Ah! Ah! Ah!

*a tempo* *cresc.*

Quickly he grasped for his bow, But he had (sorry Cupid!)

*rit.* *a tempo* *cresc.*

*ff accel.*

Ho! Ho! (My! How dread - ful - ly stu - pid, Ah!

Ar - rows for - got - ten! Ho! Ho! (My! How dread - ful - ly stu - pid, Cu - pid!

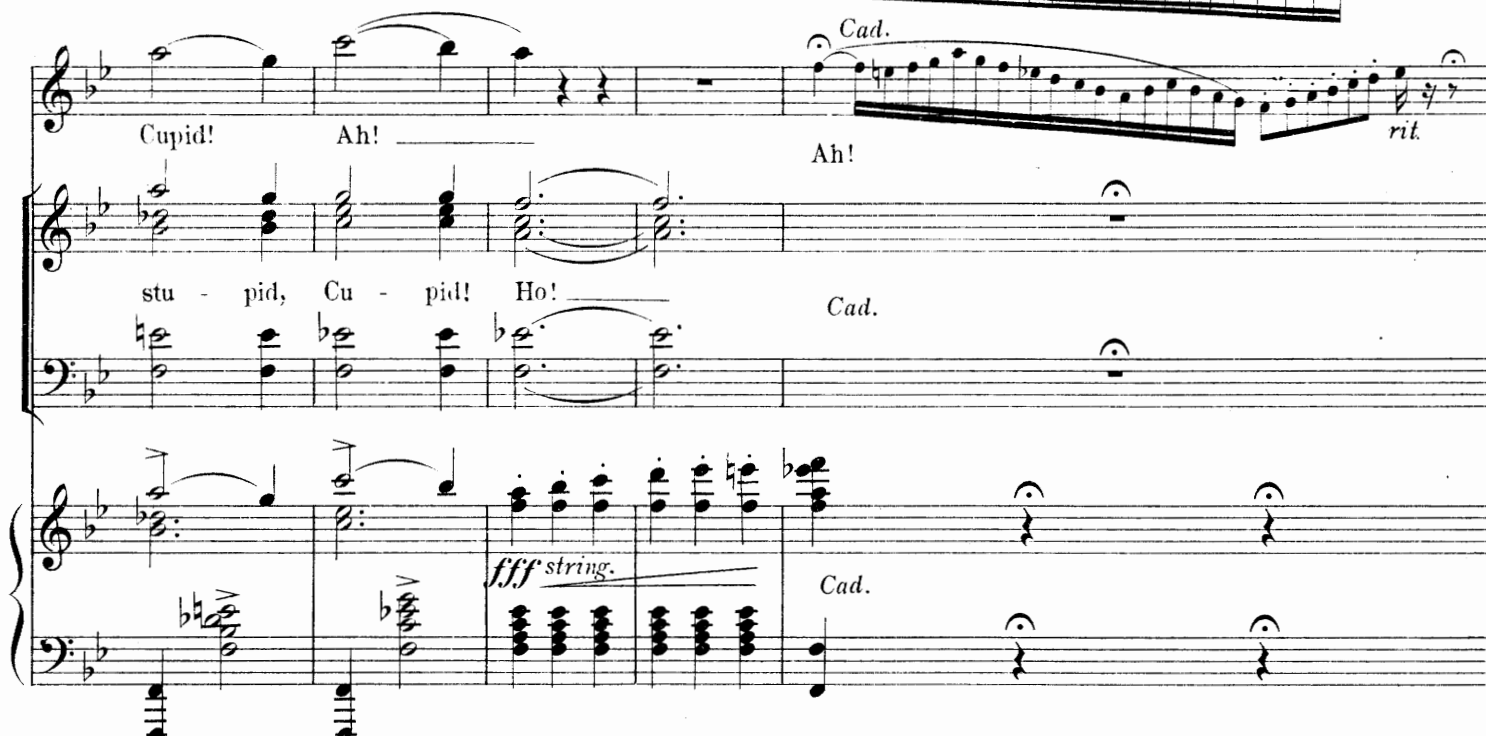
*ff* *cresc. molto* *ff accel.*

Ossia. 

Cupid! Ah! Ah! *rit.*

stu - pid, Cu - pid! Ho! *Cad.*

*fff* string. *Cad.*



*cresc.* *f*

*lento poco a poco string.*

*molto accel*



*fff* *Fidelia.*

Ah! Ah!

*fff*

Ho! Ho!

*fff* *Vivo.*

*8va basso*

*B. F. W. 387-*



# No 18. FINALE. MARTIAL CHORUS.

111

Tempo di Marcia.

Trumpets.

PIANO.

*p* *cresc. molto.* *ff* *p* *Horns.*

CHORUS 2<sup>d</sup> time only.

Rum - ti - tum! On they come! Five div - is - ions strong — The knights of La - bor

*mf*

on pa - ra - de, Com - mand - ed by Ding - Dong. Zing - zing - boom! Give us room, Let the peo - ple

*f*

see Their mas - ter and rul - er ex - ec - u - tive, He's Mis - ter Geor - gie Tree! Tree!

*p*

*ff* Tan - ta - ra - ta - ra! Tan - tan - ta - ra - ta - ra! Tan - tan - ta - ra! Tan - tan - ta - ra! Tan -

*ff*

tan!

*pp* Our an - ces - tor pro - tem you shall be.

*pp*

*molto*

*p* Mis - ter Georgie Tree. *ff* Tutti. *marcato* And so, Al - though, Des -

*p*

*mf*

*ff*

pite his er - rat - ic pace; We'll try. To cry "Hur - rah" in the proper place; And

smile, The while, And speak of his noble grace, — Though that's all bosh, We

must say it to his face. Our

This Knightly column spectac - u - lar,

an-ces-try so con - tents, To tell of our joy in -

It needs a tongue that's o - rac - u - lar

tense. Can on - ly cry out "Im - mense!" Oh!

But we, in Chinese ver - nac - u - lar,

"Im-mense!" "Im-mense!" "Oh! Oh!"  
 "Im-mense!" This "Im-mense!"  
 Don't rush, Don't crush, when you see the del-e-gate walk. Don't laugh, Don't chaff,  
 Lest you hear the del-e-gate talk. Don't leer, Don't jeer, That may make the Del-e-gate balk,  
 Wave your fan and kiss your hand; Twill give the man a shock.  
 Shouts of Hurrah! Hurrah! etc.

*ff* *Tutti.*  
*sf*  
*mf* *cresc. molto.*  
*p*



*mf*

Rum - ti - tum! On they come, Five div - is - ions strong; The

*mf*

*ff* *p* *mf*

## Fidelia and Woo-Mee.

Ho - la! Ho - la!

Knights of La - bor on parade, Com - mand - ed by Ding Dong. Zing-zing-boom! Give us room,

*f*

*ff*

Let the peo - ple see — Their Master and ruler ex - ec - u - tive, He's Mis - ter Georgie Tree.

*ff*

Let the peo - ple see — Their Master and ruler ex - ec - u - tive, He's Mis - ter Georgie Tree.

*ff*

Ah!

Tan - ta - ra - ta - ra Ta - tan - ta - ra - ta - ra Tan - tan - ta - ra Tan -

*ff*

Fidelia *legato*

Our An - ces - tor pro - tem

tan ta - ra Tan - tan Our An - ces - tor pro -

*pp*

*molto dim.* *pp*

you shall be, Our An - ces - tor pro - tem yes, pro - tem.

tem he shall be. Mis - ter Geor - gie Tree. And

*p* *ff*

*f*

so, Al - though, De - spite his er - rat - ic pace, We'll try To cry "Hur -

*ff*

rah!" in the prop - er place. And smile, The while, And speak of his no - ble grace, Though

*ff*

that's all bosh, We must say it to his face. We'll cry "Hur rah!" — We'll cry "Hur -

*ff* *sempre*

rah! — We'll cry "Hur - rah!" We'll cry "Hur - rah!" Our

*sf*

Ah!

An - ces - tor pro - tem you shall be; Our An - ces - tor pro - tem you shall be. We'll try — To

We'll try

*sf*

cry. — We'll try to cry, We'll try to cry "Hur - rah!" Hur - rah! Hur -

to cry,

*sf*

*sf*

Trumpet

Hur - rah! Long.

rah! - Hur - rah! Hur - - rah! Hur - rah!

*sf*

*sf*

Long.

*sf*

*sf*

6/8

# THE KOREANS

119

ACT III.

## NO 19. QUINTETTE.

(TREE and ANCESTORS)

Moderato assai.

PIANO.

Musical score for Piano and Corni. The Piano part features a complex, flowing melody with various dynamics including *mf*, *cresc. molto*, and *rit.* The Corni part enters with a triplet figure and includes dynamics *ff*, *mf*, and *pizz.*

Ding Dong.

Vocal and Piano accompaniment for the 'Ding Dong' section. The vocal line is in 6/8 time and includes the lyrics: 'Here are the tombs of our fa - thers, Here are the graves of our sires; Here fell their so - ma li - ba - tions, Here rose the smoke from their pyres.' The Piano accompaniment provides harmonic support with chords and moving lines.

*mf*

Think of them clust'ring a - bout you, While for the peo - ple you pray.

*mf poco agitato.*

If they should ask for your mes - sage, What would our del - e - gate say?

*p*

Flute.  
Oboe.

*pp* *molto f*

Tree. (*spasmodically.*)

Oh dear! Oh me! Now

What would our del - e - gate say?

*fp* *p* *molto ff*

*Allegro agitato.*

what was that?

Ding-Dong. (*annoyed.*)

Noth - ing but the rus - tle of a dead man's shroud.

Oboe. Tromboni.

*sf*

Tree.

And

yet a - gain, Say what was that?

Noth-ing but a grand-ma, who

*Oboe.*

*Tromboni.*

*p* *glissando.*

Oh me! O my! What's that I see?

snored out loud.

*Picc.Cl.*

*Wood.*

My cheek — a touch! what could it be?

walk-ing in his sleep.

*Strs.*

*p*

*sf* *Horn (gestopft.)*

*ff* (exasperated.)

Noth-ing but a cow-ard, who felt his flesh creep. —

*ff*

*ff* *energico.*



Tree. (*quaking*) *mf* Oh Lord! It's an aw-ful sen-

*p espress.* *Ob.* *Corno.* *lento.* *pp rit.* *pp* *p*

sa-tion, For a crea-ture of my trep-i-da-tion, To see things walk, And to

*accel.* *accel.*

hear things talk, That pos-sess nei-ther form nor hab-i-ta-tion. And

*rit.* *rit.*

*Solo.* Tree. *ff* oh! I should ver-y much rath-er The "lots" had de-clared for an-oth-er; For oh! dear, dear! I'm

Young-Hyson. *mf* He had ver-y much rath-er The "lots" had de-clared for an-oth-er; For oh! He's

Old-Hyson. *p* He had ver-y much rath-er The "lots" had de-clared for an-oth-er; For oh! He's

Mum-Tung. *mf* He had ver-y much rath-er The "lots" had de-clared for an-oth-er; For oh! He's

Ding-Dong. *mf* He had ver-y much rath-er The "lots" had de-clared for an-oth-er; For oh! He's

*a tempo* *f* *dim. molto.* *mf dim.*

*calando. ten. ten. rit.*

weak with fear, And I long a - gain, I long a - gain, I long for home and moth - er.

*pp* *sotto voce. ten. ten. rit.*

weak with fear, Long a - gain, Long a - gain, He longs for home and moth - er.

*pp* *sotto voce. ten. ten. rit.*

weak with fear, Long a - gain, Long a - gain, He longs for home and, moth - er.

*pp* *sotto voce. rit.*

Long a - gain, For moth - er.

*pp* *colla voce. ten. ten. dim. p*

4 Ancestors. (*suspiciously.*)

*p*

Take care, lest you are tempt-ed to be fox-y; Our an - cestors are watch-ing, close at

*p* *Fag.*

*f*

hand, To give you, if un-faith - ful to your prox - y, Through tick - et to the Chi - nese promised

*f* *Fag.*

land.

*f* *dim. p* *pp* *pp* *cresc. e accel.* *ff*

# No 20. "HUSH! HUSH!"

(FIDELIA, WOO MEE AND COLUMBIA AND CHORUS.)

Andantino.

PIANO.

*Fl.* *pp* *Fug.* *pizz.*

The piano introduction is in 2/4 time, marked Andantino. It features a flute (Fl.) playing a melody of eighth notes with accents, and a fugue (Fug.) in the bass. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including a pizzicato section.

*Clar.* *ppp* *Corn.* *ppp* *Egg.*

This section continues the piano accompaniment. It includes parts for Clarinet (Clar.), Cornet (Corn.), and Egg. The piano part continues with the same rhythmic patterns, with some dynamics like ppp (pianissimo) and cresc. (crescendo) indicated.

CHORUS. (In whispers.)

*pp* Hush! Hush! Watch in - tent - ly. Don't rush! Tip - toe gent - ly. Thus we try our - selves to dis - em -

*pp* Hush! Hush! Watch in - tent - ly. Don't rush! Tip - toe gent - ly.

*pp*

*pp* *cresc.*

The chorus is sung in a whispering style (pp). The vocal lines are in a simple, rhythmic melody. The piano accompaniment provides a steady accompaniment, with a crescendo (cresc.) leading into the next section.

bod - - y Thus, we try our - selves to dis - em - bod - - y.

Thus, we try our selves to dis - em - bod - - y

Thus, we try our - selves to dis - em -

*dim.*

This section concludes the chorus. The vocal lines continue with the same melody. The piano accompaniment features a decrescendo (dim.) and ends with a final chord.

He'll do what we will him, If we can but fill him With a draught of our an-ces-tral  
bod - y. What we will him, If we can but fill him.

*pp* *cresc.*

tod - dy. With a draught of our an-ces-tral tod - dy.  
With a draught of our an-ces-tral to - dy.  
of An-ces-tral tod - dy.

*dim.*

## Fidelia and Woo-Mee.

*pp* Let each spi - rit crea-ture Veil all form and fea-ture In se-pulchral garments,grim and

*Poco piu animato* *pp* *molto rit.*

*Columbia.*

ghast - ly. *p* When we knock and call him, See how we'll ap - pal him.

*a tempo*

*pp*

*rit.*

Oh, you will en joy his ter-ror vast - ly!

*p* Hush! Hush! Watch intent-ly.

*p* Hush! Hush! Watch intent-ly.

*p*

*a tempo*

*molto rit.*

*pp*

Don't rush! Tip - toe gen-tly. Hid ing safe-ly here from all de - tec - - tion

Don't rush! Tip - toe gen-tly. Hid-ing safe-ly here from all de -

Hid-ing safely here from all de - tec - tion. Not a breath be-tray-ing,  
 tec - tion. Not a breath be-tray-ing,  
 Hid-ing safely here from all de - tec - tion.

While the plot's a play-ing; Till we get the cue for res-ur - rec - tion.  
 While the plot's a play-ing; Till we get the cue for res-ur -

Till we get the cue for res-ur - rec - tion. Hush!  
 rec - tion. Hush!  
 cue for res-ur - rec-tion.  
 rit. *ppp dim. molto* *pppp* *Picc.* *ff*

## DOLLY DOANE.

CHAS. EMERSON COOK.

LUCIUS HOSMER.

Tempo di Valse.

VOICE. *p*

PIANO. *f cresc. ff p*

The  
Though  
I

dear - est voice I ev - er heard Was that which dai - ly came From the  
we had ne - ver met at all, She was my fond - est choice; For what  
then begged for a pic - ture of my pro - mised bet - ter half, So next

new girl on the te - le - phone, And it set my heart a - flame. So  
beau - ty, grace and gir - lish charm Must be - long with such a voice! I  
morn - ing, in the mail, there came A life - col - ored pho - to - graph; Its

*mf*



*cresc.* *f*

soft it was, so win - ning sweet, As if for me a - lone. I  
 called her up; the an - swer came, In her soft, dul - cet tone: "Whom  
 hair was red, its freck - led face With wrink - les deep was grown. I

*cresc.* *f*

*p* *rit.*

asked her num - ber; she re - plied: "Just call for Dol - ly Doane."  
 do you want?" I gasped, and said: "Just you, dear Dol - ly Doane!"  
 jumped a rod, and cried, "Oh Lord! Can that be Dol - ly Doane?"

*p* *rit. molto*

*pp*

Dainty, distant Dol - ly Doane; How we flirted by te - le - phone!  
 Winsome, willing Dol - ly Doane; Thus I won her by te - le - phone.  
 Florid, horrid Dol - ly Doane; She de - ceived me by te - le - phone.

*dolce* *pp*

"Hel-lo!" "Number?" "Cen - tral please." (That was on - ly to tease,) \_\_\_\_\_  
 "Hel-lo!" "Number?" "Cen - tral please." (That was on - ly to tease,) \_\_\_\_\_  
 "Hel-lo!" "Number?" "Cen - tral please." (Don't trust voices that tease,) \_\_\_\_\_

O'er the wire, miles a - part, Her dear voice shot a lov - ers' dart;  
 O'er the wire, like a flash, Came her "yes!" with a hear - ty dash.  
 To the phone I gave a spring, Quick - ly rang up that fright - ful thing;

*f* *cresc.*

Pri - vate cir - cuit, 'tween my heart And that of Dol - ly Doane. \_\_\_\_\_  
 My poor nerves went all a - smash, Up - on dear Dol - ly Doane. \_\_\_\_\_  
 And that was the on - ly ring I gave to Dol - ly Doane. \_\_\_\_\_

*f*

## DANCE.

Tempo di Schottische.

Poco Moderato.

PIANO.

*pp*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Poco Moderato.' and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score features a variety of musical notations, including eighth and sixteenth notes, triplets, and rests. The first system begins with a *pp* dynamic. The second system continues the melody. The third system introduces a *f* (forte) dynamic. The fourth system features a *mf* (mezzo-forte) dynamic. The fifth system concludes with a *ff* dynamic. The score is a single-page extract from a larger work, as indicated by the page number 131 in the top right corner.

## No 22. DUET.

(TREE and COLUMBIA.)

**VOICE.** *Allegretto grazioso.* *mf* Tree.

1. They say the child is won-drous wise that  
 2. They say that "What a man be-holds, that  
 3. I won-der if it's "op-ti-cal il-

**PIANO.** *mf* *p*

knows its own pa-pa; But he's an ig-no-ra-mus and a snide, A  
 may a man be-lieve," Else do my woes in-tem-per-ate be-gin. If  
 lu-sions" that I see? Or if the wine, by bet-ter sense, do scoff? I

men-tal tal-low can-dle, when com-pared with rea-son's star— The bride groom, wise, that know-eth his own  
 one and one make two and if my eyes do not de-ceive, My troth I've plight-ed to a Siam-ese  
 don't ob-ject to one of you; but when it comes to three, Well, ex-cuse me if I call the wed-ding

*Columbia. rit.* *a tempo*

bride. Now, prithee, don't get nerv-ous, dear; but set your mind at rest; I'll tell the sim-ple truth from  
 twin. Now, prithee, don't get nerv-ous, dear; but set your mind at ease; The drink-ing man, with sense is  
 off. Now, prithee, don't get nerv-ous, dear; pos-sess your mind in peace. Be-ware the web of fate, by

*rit.* *a tempo*

*rit.* *a tempo*

first to last. My age is fif - ty cen - tu - ries; and so, at ver - y best, I'm  
out of touch; For when he gives his heart to one, then two of her he sees, It's  
fol - ly spun. It's time your wild in - dul - gence in in - tox - i - cants should cease, When

*rit.* *a tempo*

## DIALOGUE.

Tree. (*speaking*)

noth - ing but a wom - an, with a past. (1) *A woman with a past? Good! Just what I've been looking for; so well—*  
e - vi - dent he's had a drop too much. (2) *Guess that's right! But I'd marry you if—if—well, anyway.*  
you see three where there is on - ly one. (3) *Yes'm I swear off! At thish rate of incom - prehen - incompre's'ble exag - ger - ger - gration, it cert'nly—*

## Vivace.

1. Mad - ly mince a mer - ry meas - ure, Ten - der, true, en - tran - cing treas - ure,  
2. Of you I could not have too ma - ny; Pound is bet - ter than a pen - ny.  
3. Looks as if I'd be a com - mon, Mus - ty, ma - ny - ma - ted Mor - mon,

*p*

## Columbia.

Lit - tle toot - sie— Oot - sie woot - sie, Dain - ty, dim - pled duck! And  
Give me Had - es With such la - dies— Heav'n would be sur - passed. So  
If I go on drink - ing; So I'll mar - ry you and stop. I'm

*1st Verse.*

now that I, an - ces - tral la - dy, Of (<sup>your</sup>my) past (gen - teel - ly shad - y) Learn from you A thing or two, I

*1st Verse.*

*mf*

*D.C.*

Fidelia. *2nd Verse.*

Join a - gain in mad'ning measure! I, with thee, my

Columbia.

count my - self in luck.

Enter Fidelia. Tree. Join a - gain in mad'ning measure! I, with thee, my

*2nd Verse.*

*ff* *D.C.* *f*

*D.C.*

love and treas - ure Link his pleasant, Naughty present To her shad - y past.

Enter Woo - Mee.

love and treas - ure Link (<sup>your</sup>my) pleasant, Naughty present To (<sup>my</sup>your) shad - y past.

*ff* *D.C.*

## Fidelia.

3rd Verse.

See - ing man - y more than dou - ble; That's the cause of all this trou - ble, Time to hedge And  
Woo-Mee.

## Columbia.

See - ing man - y more than dou - ble; That's the cause of all this trou - ble, Time to hedge And  
Tree.

3rd Verse.

sign the pledge, Nor touch an - oth - er drop.

Enter Chorus.

sign the pledge, Nor touch an - oth - er drop.



# № 23. ENSEMBLE.

(COLUMBIA, WOO-MEE, FIDELIA AND CHORUS.)

Allegro con fuoco.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of ascending eighth notes, starting from G4 and ending on D5. The left staff begins with a bass clef and a key signature of one flat. It features a series of descending eighth notes, starting from F4 and ending on B3. The tempo is marked 'Allegro con fuoco'. The dynamics are marked 'p' (piano) and 'cresc. poco a poco.' (crescendo poco a poco).

Columbia.

Now, seize and bind this traitor blind, Who's

The musical score for 'Columbia' features a vocal line and a piano accompaniment. The vocal line is in a treble clef, key signature of one flat, and common time. It begins with a rest, followed by the lyrics 'Now, seize and bind this traitor blind, Who's'. The piano accompaniment consists of two staves. The right staff is in a treble clef, and the left staff is in a bass clef. Both staves feature a series of ascending eighth notes, starting from G4 and ending on D5. The dynamics are marked 'ff' (fortissimo) and 'sf' (sforzando).

Woo-Mee.

false to us and all man-kind! We'll teach him that in Co-rea - land An - nounced engagements have to

The musical score for 'Woo-Mee' features a vocal line and a piano accompaniment. The vocal line is in a treble clef, key signature of one flat, and common time. It begins with the lyrics 'false to us and all man-kind! We'll teach him that in Co-rea - land An - nounced engagements have to'. The piano accompaniment consists of two staves. The right staff is in a treble clef, and the left staff is in a bass clef. Both staves feature a series of ascending eighth notes, starting from G4 and ending on D5. The dynamics are marked 'ff' (fortissimo) and 'sf' (sforzando).

Oo-Long and Chow-Chow.

stand. We'll prove to him our an - cient hates Of boy - cotts, strikes and del - e - gates. We'll

Sed-So.

The musical score for 'Oo-Long and Chow-Chow' features a vocal line and a piano accompaniment. The vocal line is in a treble clef, key signature of one flat, and common time. It begins with the lyrics 'stand. We'll prove to him our an - cient hates Of boy - cotts, strikes and del - e - gates. We'll'. The piano accompaniment consists of two staves. The right staff is in a treble clef, and the left staff is in a bass clef. Both staves feature a series of ascending eighth notes, starting from G4 and ending on D5. The dynamics are marked 'ff' (fortissimo) and 'marcato'.

*ff* CHORUS.

prove to him our an - cient hates Of boy - cotts, strikes and del - e - gates. A - way, with speed! This

*ff*

*Piu vivo.*

med - dler bring To Great Con - fucius, "Throneless King;" And there de - bate, And ru - mi - nate, And

*ff* *Piu vivo.*

cog - i - tate Up - on his fate. His dou - ble er - ror shall, right soon, Make him, in ter - ror,

change his tune. And there de - bate, And ru - mi - nate, And cog - i - tate Up - on his fate. His

dou - ble er - ror shall, right soon, Make him, in ter - ror, change his tune. Or, if Shan-Ti Say

he must die—Why, we won't care a pic - a-yune. Or, if Shan-Ti Say he must die—Why,

we won't care a pic - a-yune. And there de-bate, And ru-mi-nate, And

cog - i - tate Up - on his fate. His dou - ble er - ror shall, right soon, Make him, in ter - ror

change his tune. And there de-bate, And rum-i-nate, And cog-i-tate Up-on his fate. His

dou-ble er-ror shall, right soon, His dou-ble er-ror shall, right soon, Make him, right soon, Make

him, right soon, Make him, right soon, Make him, right soon, Make him, in ter-ror, him in ter-ror, Change

his tune.

*Vivo.*  
*ff sempre.*

# NO 24. BRIDAL CHORUS.

Maestoso molto.

PIANO.

*TP.*  
*f*  
*Horns.*  
*cresc.*  
*Str.*

Tenors. *ff*  
 Bases. *ff*  
 Ad - vance with state - ly

def - er - ence; Con - fu - cius hear their vow. Re - spect each ho - ly ref - er - ence, With

sym - pa - thet - ic bow. Ad - vance with state - ly def - er - ence, ad - vance! Ad -

*TP.*  
*ff*  
*ff*  
*ff*

Sopranos. *p*

vance with state-ly def-er-ence, ad-vance. This court-ly cer-e-mo-ni-al Cre-

Altos. *p*

Wood

*ff* *f* *p*

ates, as you shall see, By proc-ess mat-ri-mo-ni-al, A Mrs. Geor-gie

Tree.

Tenors. *mf*

Basses. *mf*

Ad-vance with state-ly def-er-ence, Re-spect each ho-ly ref-er-ence, With

Strs. Wood.

*mf* *cresc. molto*

*ff*

Ad - vance with state-ly def - er-ence; Ad - vance with state-ly

sym - pa - thet - ic bow, bow, bow, Ad - *ff*

sym - pa - thet - ic bow; With sym - pa - thet - ic bow. With

*ff*

def - er-ence, Ad - vance with state-ly def - er-ence, Ad - vance, ad-vance, ad - vance, ad-vance, with

Ad - vance, ad-vance, ad - vance, ad-vance, with

sym - pa - thet - ic bow. Ad - vance, ad-vance. Ad - vance,

*f* *f*

def - er-ence, with def - er-ence, with def - er-ence, with def - er-ence, with def - er-ence.

def - er-ence, with def - er-ence, with def - er-ence, with def - er-ence, with def - er-ence. Priest.

Pre -

*f* *f* *f* *f*



pare, with cour-age now The sa-cri-fice to make. Re-peat each fa-tal vow; Your

so-lemn pledges take: \_\_\_\_\_ Columbia.  
Al-though be-long-ing to the old de-moc-ra-cy, I'm

dazz-led by the new-er ar-is-toc-ra-cy; So, La-bor's no-ble Knight I here ac-cept, on sight; For

Tree.  
bet-ter,— but more prob-a-bly for worse. My life has e'er been one of strange ob-

liq-ui-ties; My fad has been col-lect-ing of an-tiq-ui-ties; I take her wrinkled heart, Till

*cresc.* *f*

us kind death shall part; For, truth to tell— for, truth to tell— for, truth to tell, I

*cresc.* *f*

*RECIT.*  
Priest.

real - ly, real - ly, real - ly, need a nurse. The words are said; there's no re - treat. One

*mf*

(A bench is brought and placed between them.)

hope remains— Here! take a seat. Suc-cess at -

*poco piu lento.* *Oboe.* *Brass.* *p* *sp* *p*

tends him who sits down up - on the other's wedding gown.

*Tutti Allegro. (alla breve.)*

*Allegretto comodo.* *Columbia. (aside.)* *Tree. (aside.)* *Tutti. CHORUS.*

*p* To this one chance is all re - duced. Here's where I start to rule the roost. *p*

*Fl.* *Oboe.* *Cl.* *p*

quaint so - lu - tion 'tis, in - deed. By our first an - ces - tor de - creed. Now wasn't the old fel - low

cute, To thus head off all mad dis - pute? Now wasn't the old fel - low cute, To

Fidelia. Woo-Mee.  
thus head off all mad dis - pute? Be - hold! The struggle waxes hot! Be car-ful,  
dis-pute.

*animato*  
*p*

Fidelia. Bell.  
grand-ma, or you're caught! Be - hold! The struggle wax-es hot! *ff* He  
Brooke. *ff*

146

Allegro.  
Tutti.

los-es! Ah, the fates de-cide! Ha, ha, ha, ha, ha, ha, ha! It is the

Allegro.  
Brass.  
St.

Musical score for "The Marriage of Figaro" (Act II, No. 15). The score is in 3/4 time, key of D major (two sharps). It features a vocal duet (Soprano and Bass) and piano accompaniment. The lyrics for the vocal parts are: bride! Ha, ha, ha, ha, ha, ha, ha! It is the bride! It is the bride! It is the bride! Priest. Hold.

RECIT. *(The Priest ties their ankles.)*  
 forth your an-kles for the link. Here, from the cup of un-ion drink.

(They drink from the goblet of wine.) *f* energico. *ff*

And now, be hanged to him! by thun-der! Who tries to put these twain a-

Allegretto comodo.

Tutti.

sun-der!

A quaint so-lu-tion 'tis, in deed, By

*p*

Fidelia. To

our first an-ces - tor de - creed. Now, was n't the old fel - low cute — To thus head off all mad dis -

thus head off all mad dis - pute — dis - pute?

pute? Now was n't the old fel - low cute — To thus head off all mad dis - pute?

*rit.* *ff* *ten.* *a tempo*

*rit.* *ff* *rit. molto.*

*p* *pp* *ppp* *dim. sempre.* *pppp*

## No 25. FINALE.

**VOICE.** Moderato. Tree. Let's ar - bi - trate, dear,

**PIANO.** *f* *cresc.* *ff* *p*

ar - bi - trate; My Dar - ling, I ac - know - ledge I have met my fate; I've had my lit - tle spree, You're

*colla voce*

Mrs. Geor - gie Tree, So let us now a - gree To Ar - bi - - - trate.

*rit.* *Tempo di Valse* *rit.* *p*

*rit. molto* *f* *rit.*

**Fidelia.** *rit.* *a tempo*

Cu - pid, one day, just by chance — Heard a swain — sigh de - mure - - ly;

Just by chance, Heard a swain, So de - mure,

*p* *rit.* *a tempo*

*rit.* *a tempo* *rit.*

Laughed, and said: Where is my lance? — I'll make sport — of him sure — ly Quick-ly he

Where's my lance? Jol-ly sport, Fast and sure,

*p*

*a tempo*

grasped for his bow, — But he had — (sor-ry cu-pid) Ar-rows for-got-ten, Ho!

For his bow, But he had (poor cu-pid) Ar-rows for-got-ten, Ho!

*cresc. molto* *f*

Ho! — My! how dread-ful-ly stu-pid, stu-pid, stu-pid, cu-pid! Ho!

Ho! — My! how dread-ful-ly stu-pid, stu-pid, stu-pid, cu-pid! Ho!

*cresc. molto* *f*

*Seq.*



## Allegro vivace.

Ho! Ho! *Tutti* *ff* Now thus we should ad -

vise, if you may con - tem - plate In mat - ri - mo - ny deal - ing, at a

whole - sale rate, Your writ - ten - out pro - pos - al you may du - pli -

cate, Then, for the best ad - dress - es let the "Blue - Book" state. Yet,

*ff* *f* *ff*

it's a fact, that such an act, un - less well backed, May not at - tract; For writ - ing with te -

*p* *f* *mf* *ff* *p*

Fidelia.

*allargando*

He'd bet - ter stick to ver - i - ty who

mer - i - ty Re - quires some ce - ler - i - ty He'd bet - ter stick to ver - i - ty who

*allargando*

has no tact.

has no tact.

*fff*

*Presto*

*ff* *ff sempre*

*marc.*

*FINE.*

# THE SUCCESS OF TWO CONTINENTS!

*The New York World*, says: "This Ballad will be eventually sung, hummed and whistled the world over."

## DON'T BE CROSS!

"SEI NICHT BÖS."

SONG FROM THE OPERA "DER OBERSTEIGER."

English Words by CLIFTON BINGHAM.

CARL ZELLER.

Andante.

Voice.

Pianoforte.

She was the mil - ler's daugh - ter fair, Oft to the old mill win - dow there,  
Wo sie war die Mül - le - rin, zog es auch den Fi - scher hin;

Came a fish - er lad to woo, Vow - ing his heart was fond and true!  
doch sie lach - te ihn nur aus, denn sie woll - te hoch Ain - aus.

But the maid was cold and proud, Mock'd at him and all he vowed,  
Nachts, da er zum fr - schen Licht, klopft er lei - se an und flucht.

Copyright, 1904, by Bowmorth & Co.  
The B. F. Wood Music Co., Boston,  
Sole Proprietors for the United States.

Leipzig, Bowmorth & Co.

FOR SALE AT ALL MUSIC STORES.

ASK TO SEE IT AND YOU WILL SURELY BUY IT.

# Gems for the Pianoforte

Published by  
The B. F. Wood Music Co. Boston.  
(Copyright Works)

**Forget me not.** Nocturne. A. Sartorio, Op. 245. (*Exceedingly beautiful melody.*)  
Moderato con espressione.

Price 40 cents.



**Aubade pastorale.** A. Sartorio, Op. 244. (*Pleasing, interesting and melodious.*)  
Tranquillo molto.

Price 40 cents.



**Gavotte.** A. Sartorio, Op. 243. (*Excellent for teaching.*)  
Allegretto non troppo.

Price 40 cents.



**Romance.** Bertram C. Henry. (*A valuable teaching piece.*)  
Andante espressivo.

Price 50 cents.



**At Evening.** Gavotte. F. W. Munroe.

Price 50 cents.



**Jolly Nights March.** A. G. Clark. (*A brilliant Two-Step.*)

Price 50 cents.



**Jolly Days March.** A. G. Clark. (*Companion to Jolly Nights.*)

Price 50 cents.



**The May Festival.** March. Arthur L. Brown. (*Very spirited.*)

Price 50 cents.



**Notice** All of the above Music should be in the stock of every principal Music store. If not to be found with your regular dealer please order direct from the Publisher who will forward immediately.

Boston.  
The B. F. Wood Music Co

# Favorite Pianoforte Compositions

## from the Catalogue of

### The B. F. Wood Music Co. Boston.

G.W. Chadwick. Tabasco March.  
Tempo di Marcia.

Price 40 cents.



Copyright.

Geo. Lowell Tracy. Rainbow Dance.  
Valse lente.

Price 60 cents.



Copyright.

F. N. Shackley. Sonatine in C. (Allegro-Menuetto, Rondo.)  
Allegro. (J. 132.)



Copyright.

Harry Brett. Love Song. (Liebeslied)  
Andantino. J. 92

Price 50 cents.



Copyright

Tempo di Menuetto. (J. 120.)

Price 50 cents.



Alfons Czibulka, Op. 390. An Dich! (A Toi-To You)  
Allegretto.

Price 50 cents.



Copyright.

August Meyer. Happy Hours.  
Moderato.



Copyright.

TRIO.

Price 40 cents.



Ernst Simon, Op. 298. Squirrel's Frolic.  
Moderato.

Price 50 cents.



Copyright.

August Meyer. Polonaise.  
Tempo di Polonaise.

Price 60 cents.



Copyright.

E. D. Caddell, Op. 12. Blumenstücke.  
Andante con espressione.

Price 75 cents.



Copyright

Francois Behr. Wedding Bells.  
Moderato con moto.

Price 50 cents.



Copyright.



**Notice** All of the above Music should be in the stock of every principal Music store. If not to be found with your regular dealer please order direct from the Publisher who will forward immediately.

**Boston.**  
**The B.F. Wood Music Co.**